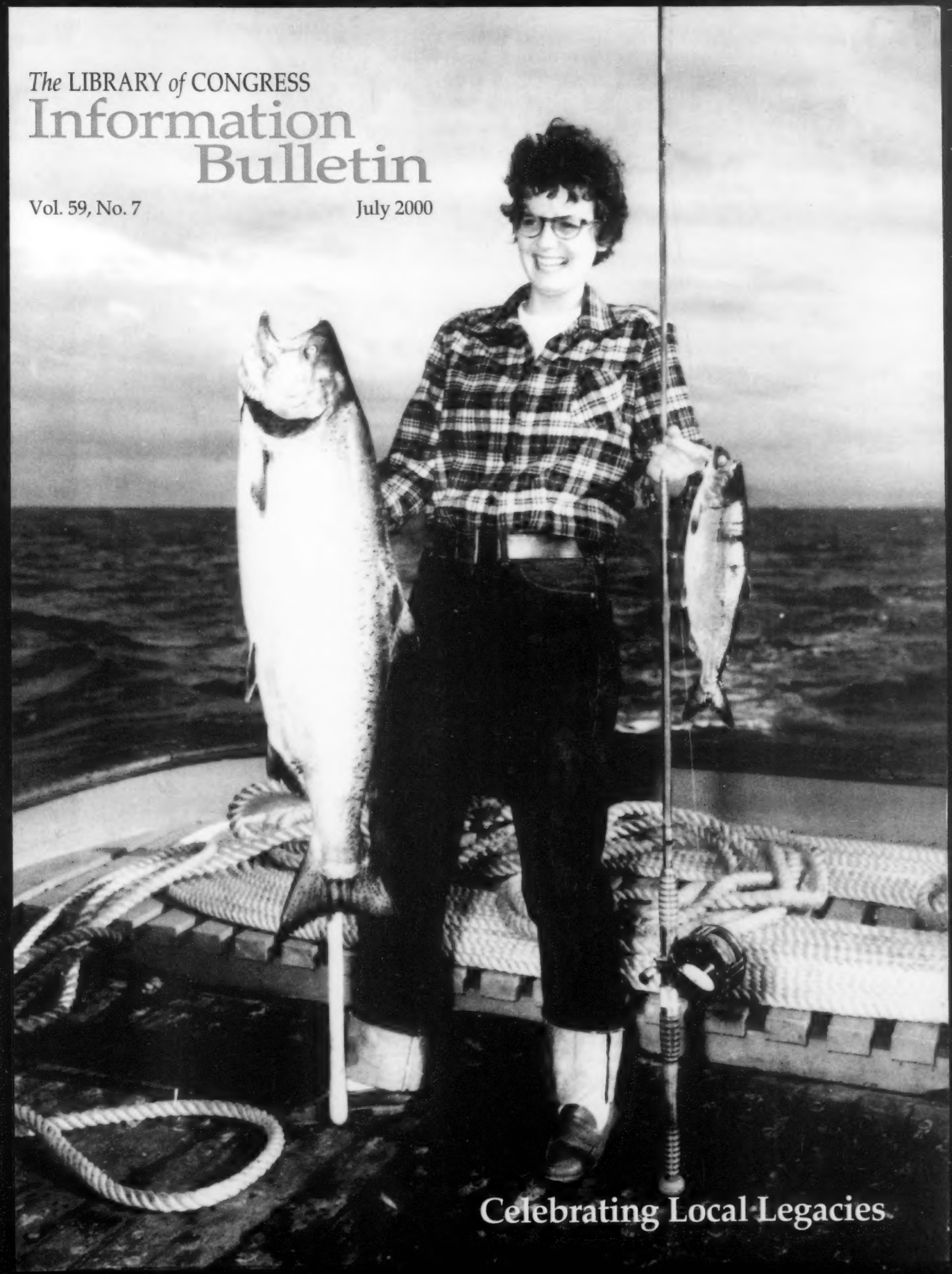
The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 59, No. 7 July 2000



Celebrating Local Legacies

The LIBRARY *of* CONGRESS
Information Bulletin

Vol. 59, No. 7 July 2000

LIBRARY OF CONGRESS BICENTENNIAL
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LIBRARIES • CREATIVITY • LIBERTY

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Phoebe Mason of Chicago, with a 23-pound salmon and a 3-pound salmon she caught on Puget Sound, 1949. The Local Legacies project "Cycles of Life in Northwest Interior Washington" examines the role of salmon in the economic and cultural life of the state. *Photo courtesy Jack Carver Collection, Whatcom Museum of History and Art*

Cover Story: A centerpiece of the Library's Bicentennial celebrations has been the Local Legacies project, which provides a snapshot of American culture at the turn of the century; also, nearly 2,000 program participants visited the Library in May. 176

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The *Library of Congress Information Bulletin* (ISSN 0041-7904) is issued monthly by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the World Wide Web at www.loc.gov/today.

Research institutions and educational organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Director for Acquisitions and Support Services, 101 Independence Avenue S.E., Washington DC 20540-4100. All other correspondence should be addressed to the LC *Information Bulletin*, Public Affairs Office, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610, e-mail lcib@loc.gov.

GUY LAMOLINARA, Editor
JOHN H. SAYERS, Designer

Lafayette's Manuscript Maps

Library Receives New Gifts

By PATRICIA VAN EE

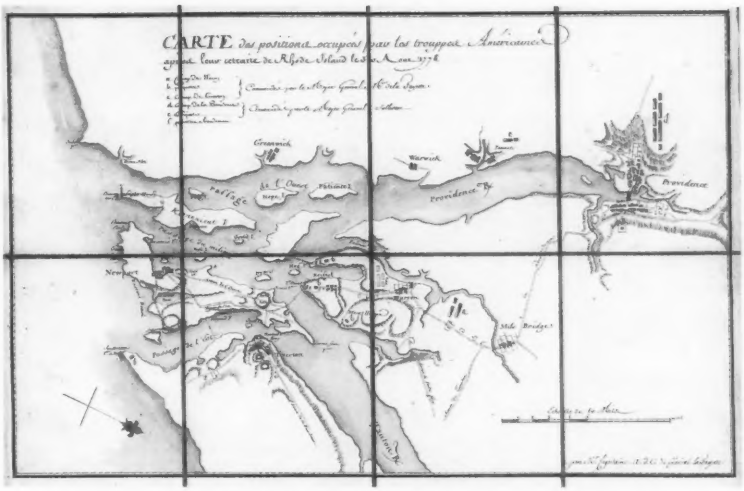
The Library of Congress recently acquired six rare manuscript maps that were drawn by Michel Capitaine du Chesnoy, the skilled cartographer who served as the Marquis de Lafayette's aide-de-camp during the American Revolutionary War. Accompanying the largest map, which shows the Virginia Campaign, is a brief handwritten text summarizing the military maneuvers in that colony between April and October 1781.

The purchase of these maps was made possible by a generous gift from Mr. and Mrs. H.F. Lenfest, members of the Library's James Madison Council. Their funding of this acquisition is the Lenfests' contribution to the "Gifts to the Nation" program, which is part of the observance of the Library's Bicentennial. A major aspect of the program is to obtain private sector resources for collection development, including the purchase of historically significant items that the Library would otherwise not be able to purchase.

The Lenfest gift is the largest in the history of the Geography and Map Division. It has brought to the division's unsurpassed cartographic documentation of the American Revolution the rare items that record the role played by Lafayette in America's fight for independence. One of America's greatest heroes, Lafayette was mentioned by name on only two of the Library's almost 2,500 Revolutionary-era maps.

Idealistic, wealthy and just 19 years old when he arrived in America to join his hero George Washington in the fight for liberty, Lafayette was accompanied by his brilliant aide-de-camp and cartographer, Michel Capitaine du Chesnoy. Today Capitaine is recognized as one of the most skilled cartographers of the 18th century, because of the accuracy, insight and artistry that he brought to the science of cartography.

Each map in the group was drawn for a specific purpose. For example, the map of Ticonderoga and Saratoga (ca. 1777) in upstate New York contains new information about the location of the British army before and immediately after its stunning defeat at Saratoga, which resulted in bringing the French into the war. Lafayette's close ties to influential members of the French nobility were critical in gaining this desperately needed assistance.



A portion of Capitaine's map of the Rhode Island Campaign.

While he was in France working to gain French support for the American cause, Lafayette showed samples of Capitaine's work in America, including two small, exquisitely drawn and colored maps of the Rhode Island Campaign, which are included in this group. Another map shows his ability as a military strategist near Germantown, Pa., where he camped by several possible escape routes to avert disaster at the hands of the much larger British forces. Even in retreat, Lafayette was brilliant, as is documented on this map (one of five known copies), the best known of Capitaine's manuscripts.

Lafayette's remarkable performance at Monmouth, N.J., greatly admired by Washington, won him a position in command of American troops in the Continental Army. The manuscript plan of the Battle of Monmouth, the last major engagement in the Northern Theater, shows the ravines and rugged terrain that were so influential in troop movements, as well as the outcome of this, the longest battle of the war.

Capitaine's large and detailed map of Virginia shows all of Lafayette's military skirmishes in Tidewater and Piedmont Virginia. It demonstrates Lafayette's skill in maneuvering, without engaging Cornwallis's army, up and down the peninsula between the James and York rivers while waiting for the arrival of the French troops under Rochambeau and the Americans led by Washington. Finally, when the rest of the forces were in place, Washington and Lafayette, aided by the French Expeditionary troops and the timely arrival of the French navy, backed Cornwallis into a position from which there was no escape. The final details leading to the American victory at Yorktown are recorded both on the map and in the journal.

The largest collection of Capitaine materials in any single repository, these historical treasures represent at least one-third of the known original maps drawn by Capitaine. They are the most exciting group of cartographic materials relating to the American Revolution to be available for purchase in more than a century. Drawn from the Americans' point of view, they add depth and new meaning to the other maps of that era already in the Library's collections. ◆

Ms. van Ee is a specialist in cartographic history in the Geography and Map Division.

Internet Fun for the Whole Family

New Site Garners More Than 10 Million 'Hits' Since Debut

America's Library(**www.americaslibrary.gov**), a new Web site for children and families, has handled more than 10 million transactions since its debut on April 24, the 200th birthday of the Library of Congress.

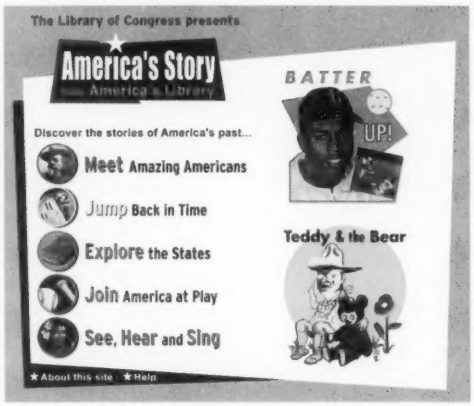
"The Library of Congress is gratified that its newest Web site has been met with such an enthusiastic response," said Dr. Billington. "America's Library plays an important role in fulfilling the Library's mission of making its collections as accessible as possible to people of all ages."

The site has also received praise from the press: "Discover a delightful Web space—a colorful exploration about our colorful past," said *The Washington Post*. And *USA Today* called America's Library "a fun way to meet amazing Americans, explore the states and jump back in time."

Through the use of stories, richly embellished with photographs, maps, prints, manuscripts, and audio and video recordings from the Library's collections, America's Library invites users to learn about their past through extraordinary, at times idiosyncratic, materials, many of which have never been seen by the public. Interactive elements such as a "Scavenger Hunt" and "Send a Postcard" encourage exploration of the site, and animated "teasers" on the main home page will delight users of all ages. Questions invite children to talk to their family and friends about what they have learned.

Bold graphics and bright colors entice users to click on the following main home page links: "Meet Amazing Americans," "Jump Back in Time," "Explore the States," "Join America at Play" and "See, Hear and Sing."

The site is being publicized through advertisements on television, radio and the Internet. America's Library marks the first time in its history that the Library of Congress has created a public service advertising campaign in partnership with the Advertising Council. This campaign—"There Is a Better Way to Have Fun with History … Log On. Play Around. Learn Something"—was created through the Advertising Council, with creative services donated by DDB Worldwide in Chicago. The spots have been distributed to 3,200 television stations and more than 6,000 radio stations nationwide and began airing in June. In addition to television and radio spots, an innovative Web banner featuring a pop-up film is available for viewing and downloading through the Ad Council Web site at www.adcouncil.org.



The Advertising Council is a private, nonprofit organization that has been the leading producer of public service communications programs in the United States since 1942. The council supports campaigns that benefit children, families and communities. The communications programs are national in scope and have generated strong, measurable results. Ad Council campaigns, such as "Friends Don't Let Friends Drive Drunk," "Take A Bite Out of Crime," and "A Mind Is a Terrible Thing to Waste," have helped to save lives and resources, to educate the public about issues and concerns of the day and to make America a healthier country in which to live. In 1998, Ad Council campaigns received more than $1 billion in donated media time and space.

DDB Chicago is the largest of the DDB agencies worldwide, with more than 750 employees and 1999 billings of $1.2 billion. The agency works for a strong roster of blue-chip clients such as Anheuser-Busch, Energizer, FTD, General Mills, Lands' End, McDonald's, Sara Lee, State Farm and U S West Communications.

GlobalCenter Inc., a Global Crossing company and leading Internet services business, will host America's Library beginning in July. GlobalCenter will donate the hardware and Internet services necessary to support the complex Web hosting needs of the site. In addition, GlobalCenter will provide continuing system support and weekly statistical reports to the Library of Congress on the Web site's usage and performance.

America's Library was designed by 415 Productions Inc. of San Francisco. 415 Inc. is a full-service Web development firm providing custom online solutions that combine integrated strategy, cutting-edge technology, creative design and innovative user experiences. From Fortune 500 enterprises to internationally recognized arts organizations and upstart dot-coms, 415's clients include Hewlett-Packard, McGraw-Hill, Macromedia, Credit Suisse, the Library of Congress, 3Com, Fairmont Hotels, Hasbro, Intel, Lego and Providian Financial.

The content of the Web site has been reviewed by historians in the Library of Congress as well as by Distinguished University Professor of American history James B. Gilbert at the University of Maryland.

America's Library is a project of the Library of Congress's Public Affairs Office and the National Digital Library Program. By the end of 2000, the flagship American Memory collections (**www.loc.gov**) will offer more than 5 million historically important items, in collaboration with other institutions. More than 70 American Memory collections are now available in topics ranging from presidential papers and photographs from the Civil War, to early films of Thomas Edison and panoramic maps, to documents from the women's suffrage and civil rights movements. ◆

New in American Memory

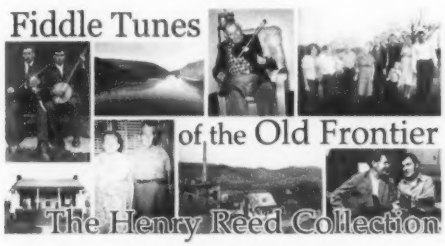
Fiddle Tunes, Thomas Jefferson, Railroad Maps

The Library of Congress American Memory Web site (**www.loc.gov**) has recently been enhanced by the addition of three new and exciting collections from the Library's Archive of Folk Culture and from three institutions in the Pacific Northwest.

"Fiddle Tunes of the Old Frontier: The Henry Reed Collection" and "'Now What a Time': Blues, Gospel, and the Fort Valley Music Festivals, 1938-1943" are new from the Archive of Folk Culture. "American Indians of the Pacific Northwest" was drawn from the extensive collections of the University of Washington Libraries, the Cheney Cowles Museum/Eastern Washington State Historical Society in Spokane and the Museum of History and Industry in Seattle.

The digitization of "The Thomas Jefferson Papers at the Library of Congress" and "Railroad Maps: 1828-1900" has recently been completed, and a new presentation on "Census Atlases" has been added to the online "Map Collections" segment.

"'Now What a Time': Blues, Gospel, and the Fort Valley Music Festivals, 1938-1943" consists of some 100 sound recordings, primarily blues and gospel songs, and related documentation from the folk festival at Fort Valley State College (now Fort Valley State University), Fort Valley, Ga. The documentation was created by John Wesley Work III in 1941 and by Lewis Jones and Willis Laurence James in March, June and July 1943. Also included are recordings made in Tennessee and Alabama by John Work between September 1938 and 1941. The Archive of American Folk Song, now the Archive of Folk Culture, of the American Folklife Center supported this recording project. The collectors' song lists and correspondence are part of the online collection. An interesting feature of this collection is the rewording of several standard gospel songs to address the wartime concerns of the artists. This online presentation is made possible by the generous support of the Texaco Foundation.



"Fiddle Tunes of the Old Frontier: The Henry Reed Collection" is a multiformat ethnographic field collection of traditional fiddle tunes performed by Henry Reed of Glen Lyn, Virginia. The collection includes tunes recorded by folklorist and retired head of the Library's American Folklife Center, Alan Jabbour, in 1966-67, when Reed was more than 80 years old.

The tunes represent the history and spirit of Virginia's Appalachian frontier. This online collection incorporates 184 original sound recordings, 19 pages of field notes and 60 musical transcriptions with descriptive notes on tune histories and musical features.

"American Indians of the Pacific Northwest" integrates more than 2,300 photographs and 7,700 pages of text relating to the American Indians in two cultural areas of the Pacific Northwest, the Northwest Coast and Plateau. The materials illustrate many aspects of life and work, including housing, clothing, crafts, transportation, education and employment of these cultures. Ten essays on specific tribal groups written by anthropologists, historians and teachers who have studied the rich heritage of Pacific Northwest Native Americans help to interpret and provide a larger context for the entire collection. The presentation and addition of these materials to the Library's American Memory site is supported by an award from the Library of Congress/Ameritech National Digital Library Competition.

The "Thomas Jefferson Papers" is the largest collection of original Jefferson documents in the world and consists of approximately 27,000 documents, comprising approximately 83,000 images in its online presentation. The collection includes correspondence, commonplace books, financial account books and manuscript volumes. The series is organized into nine groups, ranging from 1606 to 1827. Correspondence, memoranda, notes and drafts of documents make up two-thirds of the papers. Among the documents included are Jefferson's writings as a delegate to the second Continental Congress; his drafting of the Declaration of Independence, June-July 1776; his position as governor of Virginia, 1779-81; his return to Congress as a representative, 1783-84; and his appointment as minister plenipotentiary in Europe and then minister to the Court of Louis XVI, succeeding Benjamin Franklin, 1784-89. Special presentations include time lines (click on a date and a box opens up with a short description of what Jefferson did or wrote that year), selected quotations from the Thomas Jefferson Papers, an article by Jefferson historian Joseph J. Ellis titled "American Sphinx: The Contradictions of Thomas Jefferson" that

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Prima Ballerina

Danilova Collection Comes to the Library

BY ALBERT TUCKER

The Library of Congress recently added to its significant dance holdings with the acquisition of the collection of Alexandra Danilova, the Ballet Russe de Monte Carlo's prima ballerina from 1938 to 1951. The Danilova collection joins the Martha Graham, Serge Diaghilev and Rudolf Nureyev collections in the Library's Music Division.

Lauded for her roles in *Gaîte Parisienne, La Boutique fantasque* and *Le Beau Danube,* Danilova also appeared in *Swan Lake, The Firebird, Giselle, Coppélia* and many other notable productions. Lifelong friend of and collaborator with famed choreographer George Balanchine, leader of her own world traveling ballet company in the 1950s and teacher at the School of American Ballet from 1964 to 1989, Danilova was a 1989 recipient of the prestigious Kennedy Center Honors in recognition of a lifetime of achievement and dedication in the field of ballet.

When Alexandra Danilova was born in 1904, ballet was popular in her native czarist Russia. In turn-of-the-century America, ballets were only rarely staged at the Metropolitan Opera House in New York. These rare performances, invariably by European companies, failed to inspire the development of an indigenous ballet culture in America. Beginning in 1916, a series of innovative ballet companies, starting with Serge Diaghilev's Ballets Russes, began touring in the United States.

Alexandra Danilova, prima ballerina of the Monte Carlo Ballet Russe, in Swan Lake, 1930s.

These companies built on a repertoire of standard Russian classics such as *Swan Lake, The Nutcracker* and *Sleeping Beauty.* The last of these companies, the Ballet Russe de Monte Carlo, finding itself stranded in America with the onset of World War II, toured more extensively than any of its predecessors. The company appeared to great acclaim in as many as 104 cities in one season. The many ballet schools and companies in America today owe much to the example of the Ballet Russe de Monte Carlo and its outstanding performers, including the "waxen-legged" Danilova.

The Danilova Collection contains correspondence from renowned dancers Margot Fonteyn, Alicia Markova, Anton Dolin and Frederic Franklin, and choreographers Jerome Robbins, Peter Martins and Ruth Page. Also included are programs featuring Danilova performing *Giselle* at Covent Garden in 1949, dancing with her own company in South Africa in the 1950s, appearing in *Raymonda* in Japan in 1957 for her farewell performance and choreographing for New York's Metropolitan Opera in the 1960s.

Alexandra Danilova and Igor Youskevitch perform the Nutcracker, 1930s

Alexandra Danilova in the de Basil *Firebird*, 1930s (left); the ballerina in *Raymonda*, her farewell performance in Japan, 1957.

The collection is particularly strong in photographs, including many beautiful prints of Danilova in her most famous roles, appearing with partners such as Frederic Franklin, Leonid Massine and Igor Youskevitch. Additional photographs capture other dancers, including Alicia Markova, Mia Slavenska and the "baby ballerinas," the teen-aged virtuosos Irina Baronova, Tamara Tamounova and Tatiana Riabouchinska. Also included in the collection are numerous newspaper clippings and magazine articles, primarily focusing on Danilova or Balanchine; drafts of lectures she presented in the late 1950s and early 1960s; typescripts of her autobiography; several dance awards and civic citations; videotapes, including one featuring the choreographer Bronislava Nijinska; and dance-related books from Danilova's personal library, many inscribed by the authors. Danilova's copy of the script for the film "The Turning Point" is also part of the collection. In this 1977 film about an aging prima ballerina, starring Anne Bancroft and Shirley MacLaine, Danilova was cast as Madame Dakharova, a ballet teacher whose life was loosely based upon her own. ◆

Mr. Tucker is a processing technician in the Library's Music Division.

A Personal View of a Dancer's Life

BY KIM ALEXANDRA KOKICH

Alexandra Danilova (1904-1997) was known in the tightly knit ballet world as Choura. Born in pre-revolutionary Peterhof, Russia, near the great city of St. Petersburg, she was an orphan reared by a wealthy aunt. As a child, Choura loved to show off in front of relatives by dancing on her toes. At the age of 8, she was accepted to study at the legendary Imperial School of Ballet, connected to the famous Maryinski Theater.

In 1912, when Choura attended its classes, the school was in its prime. The most lauded dancers of the 20th century, such as Anna Pavlova, Tamara Karsavina and Vaslav Nijinsky, were its most famous graduates. The school's teachers were French, Italian and Scandinavian. Danilova's talent caught their attention, so they often overlooked the child's occasional mischievous behavior. The school provided the opera and ballet with students of all ages to fill out the casts of their various productions. Choura, who had earned a reputation for her musicality and ease of movement, was a favorite choice to appear in these performances.

Choura lived in a protected world until the Russian Revolution of 1917. At first, the revolution temporarily closed the school and theater as symbols of the Czarist regime, but then the communists decided to sponsor it on a limited basis while they decided which role the arts should play in the state.

By this time, the great impresario Serge Diaghilev had established his Ballets Russes in Paris. The company became a haven to many dancers fleeing post-revolutionary Russia. In 1924, Danilova and a group of fellow dancers, including the young choreographer George Balanchine, followed. It was one of the most exciting periods of ballet history and the beginning of ballet as we know it today. Diaghilev was the visionary who put a stop to the idea that ballets must be full-length or complement an opera. He commissioned and presented evenings of several short ballets of different contemporary styles, designed to whet the appetite of a growing ballet audience.

Diaghilev sought out talents in all the artistic media, such as Igor Stravinsky, Pablo Picasso and Coco Chanel, to work on his productions. Choura was in the right place at the right time and possessed the requisite talent.

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'Letters About Literature'

Popular Student Essay Contest Begins 16th Year

BY JOHN Y. COLE

Cathy Gourley, coordinator of one of the Center for the Book's most popular and enduring national reading promotion projects, has announced the deadline for "Letters About Literature 2001": Dec. 1, 2000.

"The project is based on a simple but important premise, that students who read, write better, and that students who write, read more," said Ms. Gourley. "This national essay contest makes the Center for the Book's motto and logo, 'Books Give Us Wings,' come alive for students across the nation."

More than 20,000 students entered the 1999-2000 contest and 28 affiliated state centers participated by selecting and honoring their state's winners. Sponsored in association with the Weekly Reader Corp., "Letters About Literature" invites students to write a letter to an author—living or dead—explaining how the author's book "gave them wings" by changing his or her way of thinking. The contest has two competition levels: Level I for students in grades 4-7; Level II for students in grades 8-12. Judges select a national winner for each level. The cash award is $500. In addition, participating state center for the book affiliates will present $100 cash awards for both competition levels to the top essayists in their states. State centers also sponsor the state awards ceremony. The funding for the awards comes from private donations to the Center for the Book in the Library of Congress.

With more than 800 students entering the contest, Colorado was one of the most active "Letters About Literature" states in 1999-2000. The winners were announced by the Colorado Center for the Book on April 13, 2000, in an awards ceremony in the governor's mansion in Denver. The Colorado judges were Norma Livo, Shannon Jacobs and John Stansfield. Ms. Livo is a retired education professor, a prolific author and a storyteller. Shannon Jacobs is the author of many children's books. Mr. Stansfield, a storyteller and author, is the founder of the Rocky Mountain Storytelling Festival.

"We are bursting with pride at the talent of our young writers," said Chris Citron, director of the Colorado Center for the Book. "It is stunning how many of these children had to grapple with a personal tragedy, yet found solace in books. A number of the essays dealt with the events at Columbine High School. In a year when we experienced incomprehensible tragedy, these letters give us hope. They show us the inspiring talent of our youth and underscore the importance of reading in our lives, the wonder of books."

The Colorado Center for the Book reproduced the 17 winning essays from its "Letters About Literature" contest in an 18-page booklet, *Readers-Leaders of the 21st Century.* The publication includes three poems by Colorado children that were selected as finalists in the Center for the Book's 1999 "River of Words" environmental poetry and art contest.

"Letters About Literature" was launched in its present format and with its present name in 1993. From 1984 until 1993, the contest was called "Books Change Lives" and was sponsored by the Center for the Book in partnership with Weekly Reader Corp.'s *Read* magazine. In 1995 Conari Press in San Francisco published a collection of 75 of the letters, titled *Dear Author: Students Write About the Books That Changed Their Lives,* with an introduction by noted children's book author Lois Lowry.

For guidelines and an entry form for Letters About Literature 2001, a list of first place winners for 2000 honored by participating state center affiliates, and "writing samples and other helpful hints," visit the Center for the Book's Web site at **www.loc.gov/loc/cfbook.** ◆

Illinois Center for the Book President Alice Calabrese and Illinois Secretary of State and State Librarian Jesse White congratulate state winners Willem Van Lancker, Daniel McCune, Anne Wootton, JoAnna Novak and Ericka Wills.

Dannah Shuval receives a Level II first prize from Oregon Secretary of State Bill Bradbury.

Colorado's Level I winners included Clint Cote, Amanda Kafer, Lucy Bryan, Nicole Voss, Brittany Keeler, Brad Shepard and Cody Rushing. Colorado Center for the Book Executive Director Christiane Citron stands with the winners.

Memory
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was originally published in *Civilization* magazine, and a history and analysis of the conservation of the Jamestown Records of the Virginia Company of London, which are part of the Thomas Jefferson Papers. The Thomas Jefferson project is funded by Reuters America Inc. and the Reuters Foundation.

The Geography and Map Division has custody of the largest collection of maps and atlases in the world. Recently completed for online users is the digital presentation of a selection of railroad maps from the holdings of the division, based on the popular printed cartobibliography *Railroad Maps of the United States: A Selective Annotated Bibliography of Original 19th Century Maps in the Geography and Map Division of the Library of Congress,* compiled by Andrew M. Modelski (1975). The maps selected represent a profile of the development of cartographic style and technique and are not intended to inventory all maps in the division that show railroads. They also reflect the important achievements of early railroaders in reaching their ultimate goal of providing a transportation network spanning the country and linking the Atlantic and Pacific coasts.

A second addition to the online "Maps Collection" is a special presentation on Census Atlases, with essays on the history of the compilation of national atlases in the United States and additional information, from the First National Atlas of 1870 through the atlases from 1880 to 1920. The atlases for 1870, 1880 and 1890 are presented page by page and can be read by zooming in on sections of the pages that the viewer wishes to see.

These new and updated collections have been added to the more than 75 already freely available from American Memory, which is a project of the National Digital Library Program. The program aims to bring more than 5 million items of American history to citizens everywhere via the Internet by the end of 2000. ◆

Danilova
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During this highly creative period, she and Balanchine lived together as common-law husband and wife. Still, her career always came first. She danced with Diaghilev's company until he died in 1929. By 1933 she was dancing with Colonel de Basil's Ballets Russes, and in 1938 she became prima ballerina with Serge Denham's Ballet Russe de Monte Carlo, which toured across America during World War II.

This artistic period ultimately connected my life to hers. In 1941, Choura married a young soloist in the Ballet Russe de Monte Carlo, Kazimir Kokich, my father. They fell in love when her career was at its peak and Kokich was also rising in the company. His strengths as a character dancer made him a favorite choice of choreographers. Leonide Massine cast him frequently in works such as *Gaîté Parisienne* and *Le Beau Danube.* Agnes de Mille created *Rodeo* with Kokich originating the role of Head Wrangler.

Those years were passionate and golden, Choura told me, but both of them, she said, suffered from terrible tempers, and their marriage wasn't without tumult. My father wanted children. Danilova did not. The rigors of touring and professional jealousies took their toll, and then, there was the war.

My father joined the army in 1942 and was in the infantry in the South Pacific. When he returned, he found that Choura had a lover, and their marriage was over. Kokich also discovered that all his roles had been inherited by other dancers and he was considered too old and too shell-shocked to continue with the Ballet Russe except as a teacher. But Agnes de Mille saw his potential and had faith in him, and so he joined the road company of *Carousel* in Chicago in 1946. It was on this production that he met my mother, Iva Withers, who was playing the lead role of Julie Jordan. For the next 20 years, my father performed in many successful Broadway musicals.

Improbable as it may seem, my parents maintained a relationship with Choura. It was, as they used to say, "very civilized." When I was born in 1957, Choura became my godmother. From 1964 to 1989, Choura was a teacher and choreographer at the School of American Ballet. Our personal relationship made my eight years at the school tense and stressful. She was tougher on me than on the other students, and yet I knew she loved me. She never wanted to be accused of nepotism and would often tell me that she was hard on me because that would make me stronger and more independent. Ultimately, she was right.

© Marcel Fugere

"Choura" and Mikhail Baryshnikov in the Hamburg Opera House, Hamburg, Germany, 1976.

I left ballet in 1974, and in the 23 years between my departure and her death, she and I forged an intensely close, loving relationship. I moved to Washington, D.C., married and divorced twice, and had children. Throughout the years, we would commiserate about life, love and the nature of destiny. I would visit her often and we would talk about ballets we had seen and how dancers today seem to care more about job benefits than perfecting "nuance" and creating magic.

When she died in the summer of 1997, I felt a deep loss. When I was notified that she had named me in her will as a beneficiary, I was stunned. She bequeathed all of her paintings to the New York Public Library for the Performing Arts, but her personal papers and belongings were placed in my care.

While her estate was in probate, a number of personal items were stolen. A flood ruined at least two suitcases full of letters and papers. I salvaged what I could — personal letters and notes from her colleagues such as Jerome Robbins and Lincoln Kirstein, costume sketches, photographs, fan letters and clippings from newspapers throughout the United States, and the notes and interviews with Holly Brubach, who co-wrote Choura's 1988 autobiography, *Choura: The Memoirs of Alexandra Danilova.*

While her collection has a personal meaning for me, it belongs to the country she adopted as her home. I decided to give these items to the Library of Congress because of her cultural contribution to the nation. I kept the sentimental items I remembered from my childhood, but I donated the rest to America's library, where I knew they would be safe. ◆

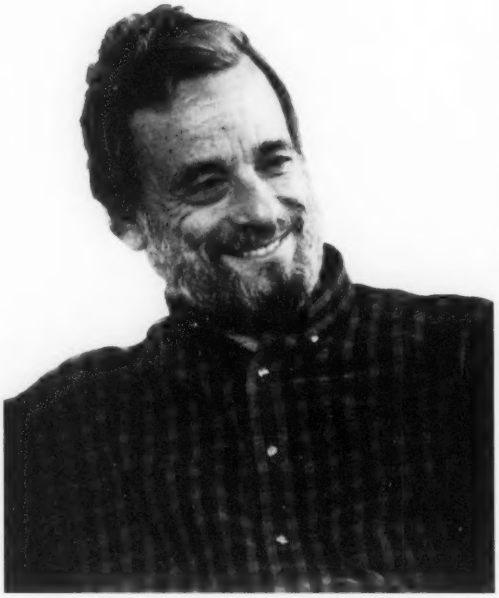
A Little Night of Music

Library Honors Composer Stephen Sondheim

BY MARK EDEN HOROWITZ

The Music Division of the Library approached Stephen Sondheim about presenting a concert honoring him and his work in February 1995. On Monday evening, May 22, and in celebration of his 70th birthday in March, that concert finally came to pass.

The relationship that has developed between Mr. Sondheim and the Library has included his visits to view the division's collections and use them for research, the donation of his extensive and rare record collection, the promised donation of his own music and literary manuscripts as a bequest, and allowing us to spend a week doing videotaped interviews in his home, funded by a Krasnoff grant.



Composer Stephen Sondheim

Mr. Sondheim is acknowledged as one of the most significant creative forces in the American musical theater of his generation. He first made his name on Broadway as the lyricist for *West Side Story* in 1957, followed two years later as the lyricist for *Gypsy*. *A Funny Thing Happened on the Way to the Forum* in 1962 was his first Broadway score as both composer and lyricist. Mr. Sondheim is an artist who likes to challenge himself with each new work. His subsequent musicals have included *Company,* considered the first "plotless" musical; *A Little Night Music,* a sophisticated operetta with music all in triple meters (and containing the rare for Sondheim hit song "Send in the Clowns"); *Pacific Overtures,* a musical history of the Westernization of Japan; *Sweeney Todd,* a musical thriller that is virtually an opera; *Merrily We Roll Along,* which tells its story backward—and whose musical themes evolve backward as well; *Sunday in the Park with George,* an imagined musical biography of the painter Georges Seurat that attempts to find a musical equivalent to his pointillist technique; and, most recently, *Passion,* a work that plays out as one long rhapsody, never pausing for applause.

The concert that evolved—with Mr. Sondheim's significant input—was a potpourri made up of three sections: a condensed version of his rarely heard musical *The Frogs;* performances of 13 songs by other writers, selected from a list of 55 he titled "Songs I Wish I'd Written (At Least in Part)"; and ending with "Songs I'm Glad I Wrote".

The performers and artistic staff for the concert were a veritable "Who's Who" from the current musical theater, including host Nathan Lane, Davis Gaines, Marin Mazzie, Audra McDonald, Brian Stokes Mitchell, Debra Monk, conductor Paul Gemignani, orchestrator Jonathan Tunick and director Kathleen Marshall. Ms. Mazzie, Ms. McDonald, Mr. Mitchell, Mr. Tunick and Ms. Marshall were all nominated for Tony Awards a few weeks before the concert (Brian Stokes Mitchell ended up winning as "Best Actor in a Musical").

The evening began with a private ceremony in which Dr. Billington, Winston Tabb, associate librarian for Library Services, and Diane Kresh, director for Public Service Collections, presented Mr. Sondheim with his "Living Legend" medallion and certificate. Mr. Sondheim was then ushered into the Coolidge Auditorium, where the audience, some 500 strong, leapt to its feet with sustained applause. The stage was packed with 26 musicians and a chorus of 12, when the conductor, Mr. Gemignani, appeared, swiftly followed by Nathan Lane who began the introduction to *The Frogs.*

The Frogs was first performed in 1974 in the Yale swimming pool, under the direction of its author, the late Burt Shevelove. It is a very loose adaption of Aristophanes' The Frogs (405 B.C.), which follows Dionysus to Hades, where he must decide whether to return Euripides or Aeschylus to their former prominence as a living playwright. The Shevelove version substitutes Shaw and Shakespeare as the playwrights and reverses the outcome. For the Library's concert, Mr. Sondheim condensed and adapted Shevelove's script, Jonathan Tunick provided new orchestrations, and Sondheim allowed the inclusion of a cut song—"Evoe for the Dead" (which opens with the line "They do an awful lot of dancing, the dead"). Nathan Lane was Dionysus, and, with Brian Stokes Mitchell, sang the opening "Invocation and Instructions to the Audience."

Most of the music for *The Frogs* is choral, and the title song and the "Hymn to Dionysus" are particularly demanding works. The chorus for the concert was hand-picked and directed by Norman Scribner, founder of the Choral Arts Society of Washington. The chorus handled this difficult score with accuracy and brio.

A cast album has never been made of *The Frogs,* but as a result of the Library's concert a studio recording was made in New York on June 12 by Nonesuch and is scheduled to be released next year. The recording was conducted by Mr. Gemignani and included Nathan Lane, Brian Stokes Mitchell and Davis Gaines reprising their performances; it also uses the new Tunick orchestrations.

To initiate the second portion of the concert—"Songs I Wish I'd Written (At Least in Part)"—Nathan Lane coaxed Mr. Sondheim to the stage, where he briefly discussed some of the reasons he selected the songs he did. In some cases the reason was a line of lyric, in others, the songs' sense of surprise. Of the Brazilian folk song "Bambalele," it was the utter joy of the music. Of Irving Berlin's "You Can't Get a Man with a Gun," it was to point up that Berlin is often underappreciated as a wit or humorist, but, according to Mr. Sondheim, he could write songs that were equal to anything of, say, Cole Porter. Mr. Sondheim was visibly moved when he discussed *Porgy and Bess.* His voice cracked as he described DuBose Heyward's lyrics for *Porgy and Bess* as the greatest set of theater lyrics ever written.

The performances of these songs were a revelation. The performers were all in top form, obviously enjoying themselves, and the audience was variously in stitches, in tears and in awe. Two highlights: guest artists Rich Affanato and Will Gartshore reprised their performance of the "Riddle Song" from last year's production at Signature Theater in Arlington, Va., of the 1994 musical *Floyd Collins.* Audra McDonald performed a searing rendition of "My Man's Gone Now" from Porgy and Bess.

At Mr. Sondheim's request, the entire list of "Songs I Wish I'd Written" was printed in the program. But as a surprise to him, the Library contacted the living composers and lyricists from the list and all 17 of them provided blurbs to be included in the program. These included quotes from Cy Coleman *(Sweet Charity),* Bock and Harnick *(Fiddler on the Roof),* Kander and Ebb (*Cabaret* and *Chicago)* and Hugh Martin (the film "Meet Me in St. Louis," which includes the songs "The Boy Next Door," "Have Yourself a Merry Little Christmas" and the "Trolley Song").

Mr. Martin wrote, in part, "When I saw *Anyone Can Whistle* ... I seemed to hear History whispering in my ear, 'I'm getting ready to send in a new era of the American Musical Theater.' When I saw *Company,* I whispered back, 'Don't bother, it's here.' By the time I saw *Sunday in the Park with George* and *Into the Woods,* the whispers had turned to shouts of joy."

The evening ended with a set of five songs that are among Sondheim's favorites of his own work "A Little House for Mama" was a world premiere of a new song (and a new orchestration) for his next musical, *Wise Guys.* The song was performed by Nathan Lane, who is slated to star in the show on Broadway next year. The final song was the anthem-like "Sunday" from *Sunday in the Park with George,* sung by the entire company. After a huge ovation, the musical introduction to "Sunday" was played again, but the company, rather than reprising that song, broke into a surprising "Happy Birthday" and was quickly joined by the audience. Again, a standing ovation, and kind words in return from an obviously moved Mr. Sondheim.

Fortunately, the concert was recorded and much of it was broadcast by NPR in June. The concert was produced by the entire Music Division's concert office, especially Anne McLean.

As always, the concert was free and funded by various gifts. A specific gift was made to help support the concert by Norma Asnes, a member of the Library's Madison Council. The free tickets that were made available to the public were so desirable that they "sold" out in under two minutes. ◆

Mr. Horowitz is a music specialist in the Music Division.

CrashBoomLove

Herrera Wins Americas Award

The Consortium of Latin American Studies Programs (CLASP) presented the 1999 Americas Award for Children's and Young Adult Literature to Juan Felipe Herrera for his book *CrashBoomLove* at the Library of Congress on June 16. The event was sponsored by the Hispanic Division and the Center for the Book of the Library of Congress.

In his award-winning novel in verse, Juan Felipe Herrera draws from his own experience and focuses on "the soul of a generation" of Chicanos. *CrashBoomLove* helps readers understand what it is to be a teenager and a migrant worker and "a boy wanting to be a boy."

Mr. Herrera is a professor of Chicano Studies at California State University in Fresno. He is a renowned poet and novelist, and his most recent works include *Thunderweavers* (2000), *Upside Down Boy* (2000), *Lotería Cards and Future Poems* (1999) and *Laughing Out Loud: Poems in English and Spanish* (1999).

The Americas Award is given in recognition of U.S. works of fiction, poetry, folklore or selected nonfiction (from picture books to works for young adults) published in the previous year in English or Spanish that authentically and engagingly relate to Latin America, the Caribbean or to Latinos in the United States. The award focuses on cultural heritage of the Western Hemisphere. An international jury selects the award recipient. The Americas Award is sponsored by the Consortium of Latin American Studies Programs with headquarters at the University of Wisconsin, Milwaukee. Julie Klein, Outreach and Academic Programs Coordinator at the University of Wisconsin, is also the coordinator of the Americas Award for Children's and Young Adult Literature. ◆

Bicentennial Background

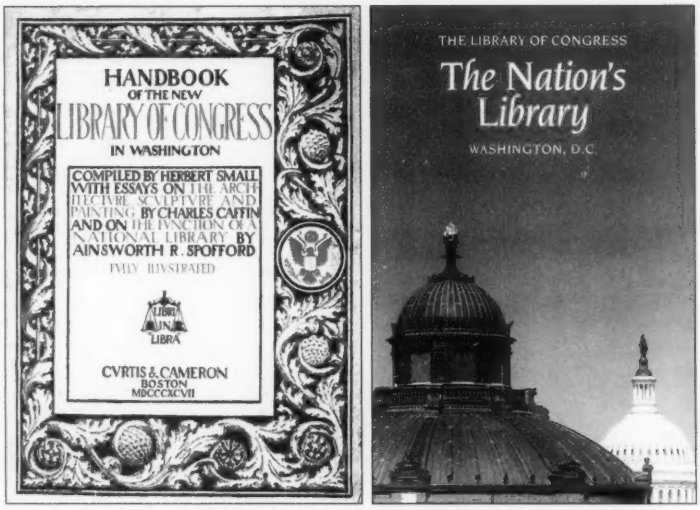
Library of Congress Guidebooks

BY JOHN Y. COLE

The fourth Library of Congress Bicentennial publication, *The Nation's Library: The Library of Congress, Washington, D.C.*, by Alan Bisbort and Linda Barrett Osborne, is the Library's first general guidebook since 1988.

The handsome 160-page paperback, which contains 130 illustrations, mostly in color, describes the Library's history, collections, current organization, activities and services. It is filled with details about the institution's many special collections and includes a guide to the Library's Web site (**www.loc.gov**). *The Nation's Library* includes floor plans for each of the Library's three Capitol Hill buildings as well as an appendix on "Using the Library." The illustrations show items ranging from ancient maps to 20th century comic books, from documentary photographs to fine prints.

Published by the Library of Congress in association with Scala Publishers of London, *The Nation's Library* costs $16.95 and is available, along with other Bicentennial publications, from major bookstores and the Library of Congress Sales Shop, Washington, DC 20540-4985; credit card orders are taken at (202) 707-0204. The other Bicentennial publications are *America's Library: The Story of the Library of Congress, 1800-2000*, by James Conaway (Yale University Press, 2000); *Thomas Jefferson: Genius of Liberty* (Viking Studio, 2000); and *The Library of Congress: An Architectural Alphabet* (Pomegranate Communications, 2000).



From the earliest (1897) to the latest (2000), Library of Congress guidebooks have combined descriptions of the buildings with information about the institution's collections, functions and services.

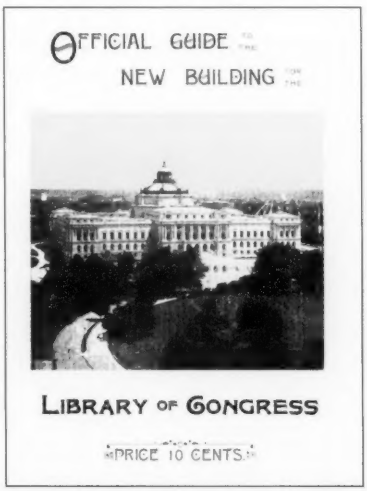
Earlier Guidebooks

Of the many guidebooks published when the Library of Congress moved from the U.S. Capitol into its own impressive building in 1897, by far the most comprehensive and authoritative was the well-illustrated *Handbook of the New Library of Congress in Washington*, which was compiled by Herbert Small and published in 1897 by Curtis & Cameron of Boston. Small, a Boston journalist, had written a guide to the new Boston Public Library a few years earlier. The first edition of the *Handbook* included two essays that enhanced the volume and widened its appeal: "The Architecture, Sculpture and Painting" by Charles Caffin, and "The Function of a National Library" by Librarian of Congress Ainsworth Rand Spofford.

For his handbook, Small obtained information directly from many of the principals, particularly superintendent of construction Bernard R. Green, architect Edward Pearce Casey and Librarian Spofford, noting in his preface that "without their assistance the book could hardly have been written." He also interviewed Elmer E. Garnsey, architect Casey's assistant in charge of decoration and many of the artists.

Herbert Small's detailed and superb description of the building's major architectural and decorative features has been reprinted many times. Most recently a lightly edited version of his 1897 text was published in the 320-page volume *The Library of Congress: The Art and Architecture of the Thomas Jefferson Building*, which was edited by this writer and Henry Hope Reed and published in 1997 by W.W. Norton in association with the Library.

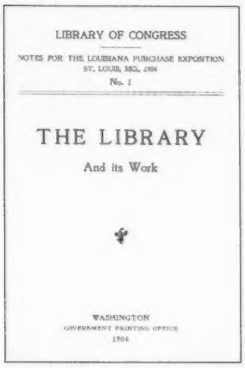
The Library's 380-page *Annual Report for 1901* surveys the institution's history, organization, facilities, collections and operations. It is the first printed guide to the Library's collections and services. The building is not neglected, however, for the chapter on "the Library Building and Grounds" includes 10 black-and-white photographs of the Library's basement heating apparatus and book carrier system, in which the Library's administrators took great pride.



This commercially produced pamphlet (1897) was one of the first guides to feature a photo of the Jefferson Building on the cover.

A Sampling of 20th Century Guidebooks

Following is a sampling of other early guidebooks, each produced by the Library. They all reflect an expanding self-awareness of the importance of the collections and services and of the Library's importance as a national institution.


LIBRARY OF CONGRESS

NOTES FOR THE LOUISIANA PURCHASE EXPOSITION
ST. LOUIS, MO., 1904
No. 1

THE LIBRARY

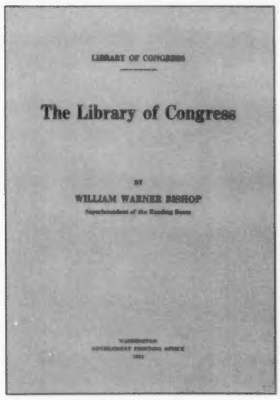
And its Work

WASHINGTON
GOVERNMENT PRINTING OFFICE
1904

• *The Library and Its Work, 1904.* This eight-page booklet (left), published for distribution at the 1904 Louisiana Purchase Exposition, or "World's Fair," in St. Louis, is the prototype for brief guidebooks that combine descriptions of the Library's history, building, collections and services. It also lists the Library's principal officers. It was the first in the series of five booklets distributed at the fair in connection with the Library's exhibition about itself and its functions and services. The others described "The Exhibit of the Library of Congress"; "The Exhibit of the Catalog Division"; "Bindings"; and "Manuscripts."

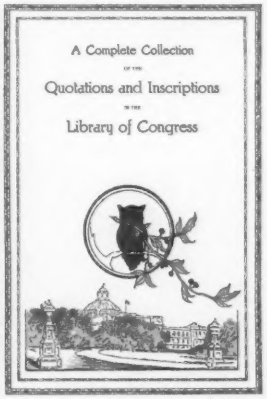
• *The Library of Congress and Its Work, 1907.* A 21-page publication that incorporated highlights from the five booklets published in 1904.

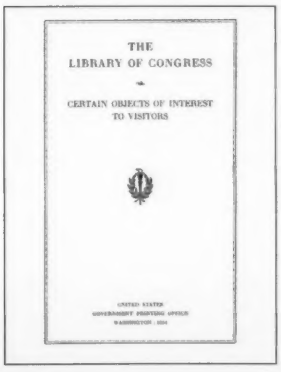
• *The Library of Congress,* by William Warner Bishop, Superintendent of the Reading Room, 1912. A 19-page pamphlet (below, left) that includes six floor plans. Updated versions were published into the 1920s.


LIBRARY OF CONGRESS

The Library of Congress

BY
WILLIAM WARNER BISHOP
Superintendent of the Reading Room


A Complete Collection
OF THE
Quotations and Inscriptions
IN THE
Library of Congress

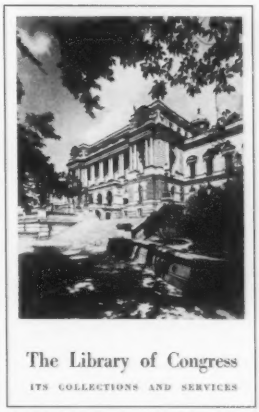

THE
LIBRARY OF CONGRESS

CERTAIN OBJECTS OF INTEREST
TO VISITORS

UNITED STATES
GOVERNMENT PRINTING OFFICE
WASHINGTON · 1934

• *A Complete Collection of the Quotations and Inscriptions in the Library of Congress,* by Emily L'Oiseau Walter. Baltimore: Simon G. Gaeng, 1930. 11th Revised Edition (above, right). The first edition was published in 1897.

• *The Library of Congress: Certain Objects of Interest to Visitors,* 1934 (left).


The Library of Congress
ITS COLLECTIONS AND SERVICES

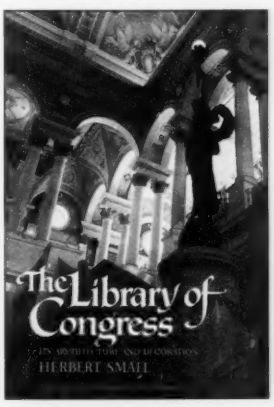
• *The Library of Congress: Its Collections and Services,* 1941. Second edition 1942 (right), reprinted 1945.

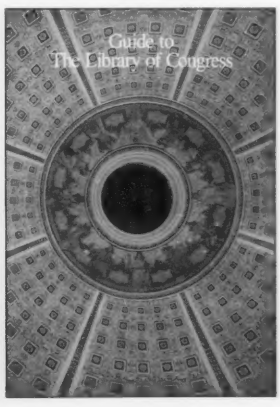
• *Guide to the Library of Congress,* by Charles A. Goodrum and Helen W. Dalrymple (pictured below), 1982. A 119-page guidebook that combines information about the Library's history, buildings and functions with descriptions of its various collections and reading rooms. In his introduction, Librarian of Congress Daniel J. Boorstin explains that readers will find, in this book and "at your service, the world's greatest Multi-Media Encyclopedia."

• *The Library of Congress. Its Architecture and Decoration,* W.W. Norton 1982 (below, left). An updated version of Herbert Small's 1897 *Handbook* published in *The Classical America Series in Art and Architecture.*

• *Guide to the Library of Congress,* by Charles A. Goodrum and Helen W. Dalrymple, 1988 (below, right). An updated version of the 1982 edition, which was first revised and updated in 1985. In his introduction, Dr. Billington explains that since he became Librarian in 1987, the Library has been examining ways of making more of this "extraordinary national treasure, described in detail in this book, more accessible to more of our nation's citizens." ◆

Mr. Cole is director of the Center for the Book and co-chair of the Bicentennial Steering Committee.


The Library of Congress
ITS ARCHITECTURE AND DECORATION
HERBERT SMALL


Guide to
The Library of Congress

'The Blue Eagle'

1926 John Ford Film Restored at the Library

BY JAMES COZART

A classic film by the director John Ford has been restored by the Library, with the help of other institutions.

In the past, most movies were regarded as ephemeral products and no attempt was made to save them when their ability to attract new ticket buyers faded. Silent films suffered a worse fate than the early "talkies," which at least have a television market.

More than 30 years ago, the Academy of Motion Picture Arts and Sciences (AMPAS) in Los Angeles held a tribute to the actor George O'Brien and asked him which films he wanted shown. One of the films that he asked for was Ford's "The Blue Eagle." It is not known what happened to the original negatives for the film, but many people believe they perished in a vault fire. "The Blue eagle" is a 1926 silent action drama by John Ford and starring Janet Gaynor. Ford is one of the most notable directors in film history, having directed such classics as "The Searchers," "The Grapes of Wrath," "Stagecoach" and "My Darling Clementine." Ford's silent films are less commonly shown, however.

20th Century Fox had only a single print of the film, with several large chunks lost to nitrate deterioration, and several remaining sections of the film were unviewable because of image loss. Fox loaned this nitrate print to the Academy for its tribute to O'Brien and donated it to the Academy after the event.

In an effort to save "The Blue Eagle," the Academy gave the print to the American Film Institute and the AFI preserved it in 16mm at a commercial lab in March 1970. The AFI did what it could but funds were severely limited; the result left much to be desired. However, without this preservation as a foundation, the Library's restoration would not have been possible.

I first saw "The Blue Eagle" at William K. Everson's Theodore Huff Memorial Film Society screening on April 6, 1970, and the last thing on my mind then was that, one day, I would help to restore it. At the time, Mr. Everson commented that the film was out of sequence. Further examination showed that some of the nitrate fragments were mislabeled during the AFI's preservation. Both the Library's and the AFI's 16mm prints had been resequenced, but the negatives were left as found. This little mistake would later come back to haunt us.

When the preservation was completed in 1970, the AFI stored the nitrate print at the Library. After the Library established its own preservation lab in the early 1970s, the surviving nitrate was again preserved in 35mm in 1976. The 35mm version was much shorter, because even more of the nitrate had "melted" in the interim.

In 1995 the Louis B. Mayer Foundation was attempting to restore all Janet Gaynor films. The AFI records indicated that in addition to the Library of Congress, the Cinémathèque Royale de Belgique and the Narodni Filmovy Archiv in Prague both had "Blue Eagle" footage. The Library was also aware of two anonymous collectors who had 16mm prints of this film. I had seen two of these 16mm prints and knew that they were not alike, so we assumed that it was at least possible to fully restore the film. The Library worked up a rough budget for the Mayer Foundation along with a "worst case scenario." Unfortunately, the worst case scenario turned out to be hopelessly optimistic.

The anonymous collectors' 16mm prints had all come from the same source, but because the prints were out of sequence, each collector had "corrected" his print in a different way. The Library borrowed the Belgium print and found that it had been duplicated from one of the collector's prints.

The Prague print was a different story. It had two of the seven reels, but more than half of the footage was unique, including the missing Janet Gaynor footage. However, the Czechs had changed the story and rearranged quite a few scenes, and the intertitles were all in Czech.

Thus there were several problems. The parts of the film in which the characters are introduced were missing from the other prints, and those scenes were out of sequence in the Czech material. With the exception of Rose (Janet Gaynor), almost no actors were addressed by name after the first two reels, and the copyright description was too vague to provide much clarification. Further complicating matters, the short story on which the movie was based bore almost no resemblance to the finished product and even used different character names.

In a process not unlike assembling

continued on page 175

Conservation Corner

Historic Photographs Made Available

BY MARK ROOSA

Some important but less well known images of Ansel Adams will soon be available online, thanks to work of the Conservation Division.

Each year, staff in the division work closely with Library curators to select items and collections for treatment. Their discussions produce a list of projects that book, photograph and paper conservators will work on for the next 12 months. The lists contain some new projects and some continuing projects. And, once in a while, there are some surprises. Such was the case several years ago when Prints and Photographs (P&P) Division curators placed on their "top priority" list a collection of photographs by Ansel Adams, the famous American landscape photographer. While most are familiar with Adams's lush black-and-white landscapes, most of the public is not familiar with his other work, such as this group of photographs that documents life in the Japanese internment camps during World War II.

While the subject matter is unusual for Adams, the materials used for the project are typical of his work. The photographs are silver gelatin prints. Adams treated most of them with selenium, giving them a characteristic slightly dark-blue tone. Selenium also helps to increase their longevity. After processing, Adams dry-mounted the photographs directly to four-ply mat board. P&P curators had earmarked these images for treatment for two reasons: they were extremely fragile and there was concern that many were separating from their mounting boards. Thus, they could not be handled, used for research or exhibited.

One of a series of images by Ansel Adams that will be conserved and digitized.

The edges of the dry-mounted photographs are vulnerable to chipping and flaking, because these areas are raised slightly above the surface of the mount board. Over the years, tiny areas of the image have become detached along the edges. All photographs were examined under a microscope to determine the extent of edge chipping. Detached areas were reattached using a dilute solution of photographic grade gelatin and a very small brush. Some photographs had separated from their mounts. These were reattached with Japanese paper and wheat starch paste. The conserved photographs were then housed in mats to protect the edges from damage in the future. Testing was conducted on the mat board to ensure that it passed the Photographic Activity Test, a national standard that determines whether housing materials are safe to use with photographs.

Because there are significant differences between the negatives and the enhanced photographic prints Adams produced, the full set of both the negatives and prints will be digitized. (For those interested in the technical aspect of the digitization: The negatives were captured as 12-bit grayscale images [7,000-10,000 pixel TIFF] and the prints as 36-bit color images [7,000-10,000 pixel TIFF]. Those raw digital files were then processed and saved at a higher bit depth to create master files of 16-bit grayscale for the negatives and 48-bit color for the prints, in order to capture Adams's distinctive toning. These higher-quality files have a more precise brightness and contrast correction and, therefore, better reflect the subtleties of the originals.)

When the digitizing is complete this fall, background essays about the project and links to the digital reproductions will be available on the Preservation Digital Reformatting Program Web page (**www.loc.gov/preserv/prd/presdig/presintro.html**).

Mr. Roosa is chief of the Conservation Division. Andrew Robb, senior photograph conservator, and Lee Ellen Friedland, senior digital conversion specialist, assisted with this report.

Eagle

continued from page 174

a jigsaw puzzle, the Library resequenced all available prints and intertitles to construct as complete a restoration as possible.

The first two and a half reels have been reconstructed as well as possible (unless better material can be found), and the content of the last four and a half reels is exactly as it was when the film first left the Fox Studios. All scenes in which Janet Gaynor appears are now present.

The restoration-in-progress was previewed at the fall Cinesation in Michigan in 1997 before the Library actually assembled the new archival negative. The completed restoration was premiered at the Pordonone Film Festival in 1998. This restoration was then shown on the AMC cable network.

This film is not sufficiently restored for commercial release, yet if the Mayer Foundation and the Library had not preserved it, this beautiful example of John Ford's early work, in as near as possible to the original form, would remain lost. ◆

Mr. Cozart is a quality assurance specialist in the Library's Motion Picture Conservation Center in Dayton, Ohio.

Ira Lax

Tom Raymond

Bob Greenlee

Jimmy Garrison performs at the 1972 Ann Arbor (Mich.) Jazz and Blues Festival; Ray Hicks at the National Storytelling Festival in Jonesborough, Tenn.; a participant in the frog-jumping contest at National Tom Sawyer Days in Hannibal, Mo.

Local Legacies

American Culture Captured in Bicentennial Program

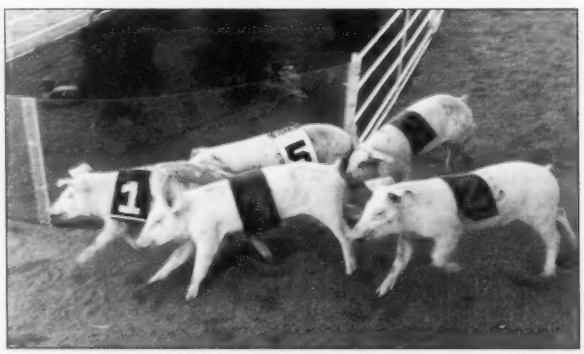
BY JAMES HARDIN

Preservation boxes line the shelves of a large corner room on the first floor of the Library's Adams Building, a squarish, serviceable, art deco structure completed in 1939. White labels with bold black letters hang from the shelves, naming the states and territories: Alabama, Alaska, American Samoa, Arizona ... The orderly arrangement, however, belies the profusion of American folklife documented within, in photographs, videos and audiotapes, with descriptive essays: the explosion of firecrackers at a Chinese New Year parade in Portland, Ore.; the crackling conflagration of a bonfire, as "Old Man Gloom" burns in Sante Fe, N.M.; the strong, joyful voices of a community Sacred Harp sing in Georgia; the cries of the crowd as a young boy flies aloft in a blanket-toss in rural Utah. From around the country "Local Legacies" have come to the Library of Congress.

It was, at first, an elegantly simple idea: Invite senators and representatives to identify grassroots traditions and activities from every state and congressional district, document them in photographs, sound and video recordings, and manuscripts and send a portion of that documentation to the Library of Congress for its Bicentennial. The resulting collection would provide a snapshot of traditional cultural life in America at the turn of the 20th century. No money would be provided, just lots of advice and encouragement.

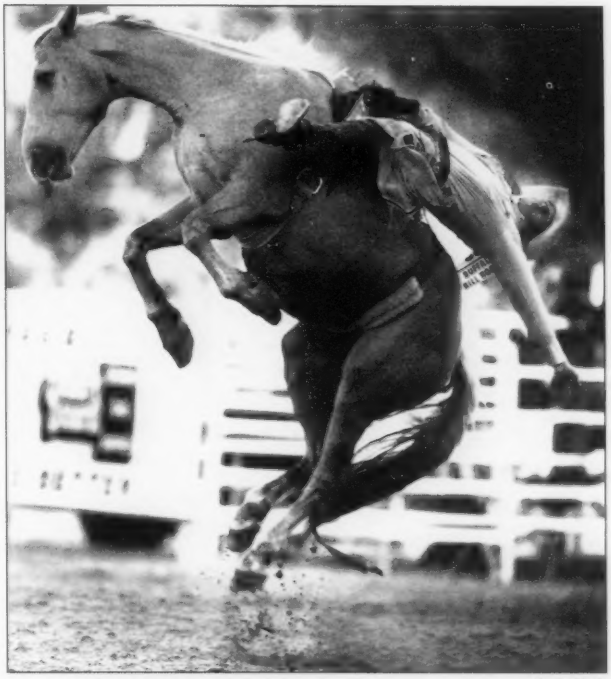
The Librarian of Congress proposed the Local Legacies project at the May 1997 meeting of the American Folklife Center's Board of Trustees in New Orleans, a city well-known for its own grassroots cultural life. Local Legacies would take its cue from other community-based millennium projects and activities, and celebrate the 200th birthday of the Library of Congress, officially celebrated on April 24. Each state and congressional district might place its examples of "extraordinary creativity" in the national folk archive at the Library of Congress (as a birthday present to the nation's library), and an electronic component would allow them to be shared throughout this country and internationally.

The project would provide an opportunity for the Library to work directly with members of Congress and their constituents. But would Congress respond? Would local communities understand the proposal? Who would do the work, and what might be sent in? There were many questions. The board of the American Folklife Center, a part of the Library, was polite but skeptical, acknowledged the extraordinary possibilities, worried about the kind and quality of material that might be created (and how it would be handled and stored) and suggested that the Library devise guidelines for participants.



The Heinold Racing Pigs are a major attraction of Ohio's Preble County Pork Festival.

The Local Legacies project was administered by the Library's Bicentennial Program Office. Those who worked on the project were "detailed" to the BPO from other offices in the

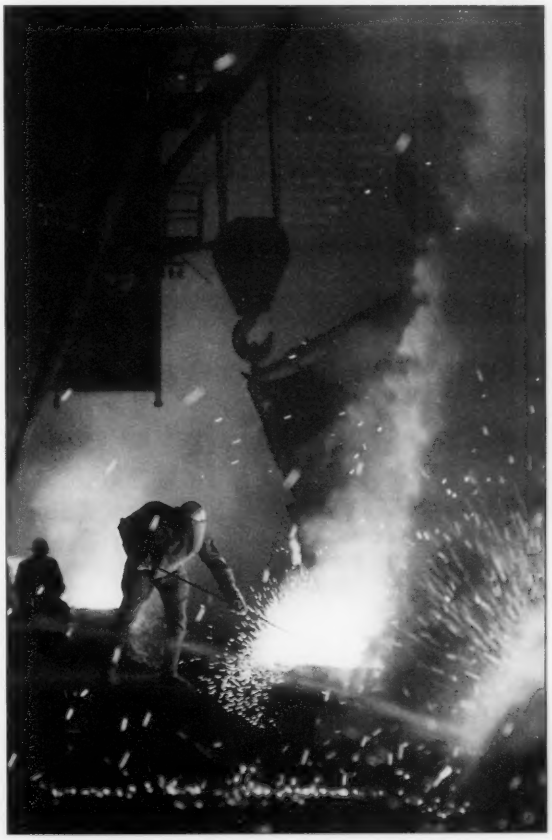


Two from Nebraska: Wilber, Neb., celebrates its Czech heritage each year, and the Buffalo Bill Rodeo is one highlight of Nebraskaland Days, held in North Platte; the Rivers of Steel National and State Heritage Area is a Pennsylvania project created to conserve, interpret, promote and manage the historic, cultural and natural resources of the steel industries in southwestern Pennsylvania.

George Hipple

Library. Peter Bartis, a folklife specialist in the American Folklife Center, was named project manager. Evie McLeaf, Peter Seligman and Denise Gotay Theunissen were liaisons with congressional staff and project volunteers; their job was not only to encourage participation by every congressional office, but also to answer questions about the project and make sure the projects were submitted to the Library. Stephen Kelley of the Congressional Relations Office also worked to encourage participation and advised the BPO on its dealings with congressional staff in Washington as well as in the states. Cynthia Joy provided administrative support wherever it was needed. Robert Sokol designed and maintained the Local Legacies Web site (**www.loc.gov/bicentennial**) with the assistance of Cheryl Graunke, Mary Ann McFarland and Rachel Mears. Bicentennial Program Manager Roberta Stevens supervised and advised the Local Legacies team throughout the project.

Mr. Bartis was chosen project manager, as he had helped devise the American Folklife Center's successful Montana Heritage Project. His first task in the Bicentennial Office was to train a small staff to manage liaison with the state and district congressional offices, identify and resolve problems and be available to answer the host of questions that were likely to arise. Mr. Bartis contacted folklorists in every state and gave presentations at the American Folklore Society meetings, to explain and build support for the project. He understood that one difficulty inherent in the new project was that different constituencies, such as Congress and state folklorists, would have different expectations. Project "Guidelines" defined a local legacy as "a traditional activity, event or area of creativity that merits being documented for future generations." Project staff were hoping for representative, or "signature," events and activities that somehow characterized the local community.



When congressional members and staff were notified of the project, said Mr. Bartis, "the response was amazing. Members of Congress understood what was being suggested and many knew immediately which signature events they wanted to nominate. Nearly 1,300 projects were nominated by 412 members of Congress. To date, the documentary material from more than 1,000 projects has been delivered to the Library for sorting and arranging. This achievement was celebrated during a May 23 reception held in the Library's Great Hall.

Sen. Pete V. Domenici (R-N.M.) expressed the common reaction. He said his state is rich in cultural tradition (many senators and representatives nominated several projects); and that he was delighted to be able to tell others about them. Sen. Domenici wrote to Mr. Bartis, "New Mexico has so many unique traditions and legacies and we are excited to share our traditions with the rest of the nation."

Rep. Robert A. Weygand (D-R.I.) nominated several festivals, a museum and the Narragansett Indian tribe from his district to be local legacies. At a program announcing his selection, he said, "Today's Library of Congress exemplifies Thomas Jefferson's faith in learning and his determination to make democracy work. He would be proud of this rich heritage we are exhibiting today" [*Providence Sunday Journal*, Jan. 23, 2000].

Rep. John N. Hostettler (R-Ind.), who nominated a Revolutionary War battle reenactment,"The Spirit of Vincennes Rendezvous," from the Eighth District of Indiana, said, "The Library of Congress worked it out so that each member deals with his constituency on a person-to-person basis ... that's why it's working so well" [*The Hill*, Nov. 10, 1999].

As for folklorists and cultural organizations, they were grateful for the opportunity to work with their senators and representatives. In fact, the project provided a wonderful opportunity for folklorists to demonstrate what they do."

"Folklorists and politicians have a lot in common," Mr. Bartis pointed out. "Both operate at the grassroots level, both have an interest in building community, both are happy to have local communities and individuals recognized and honored." Many of the participants from the local communities were delighted to discover, through the recognition of the Library of Congress, that what they had been doing for years had "cultural significance."

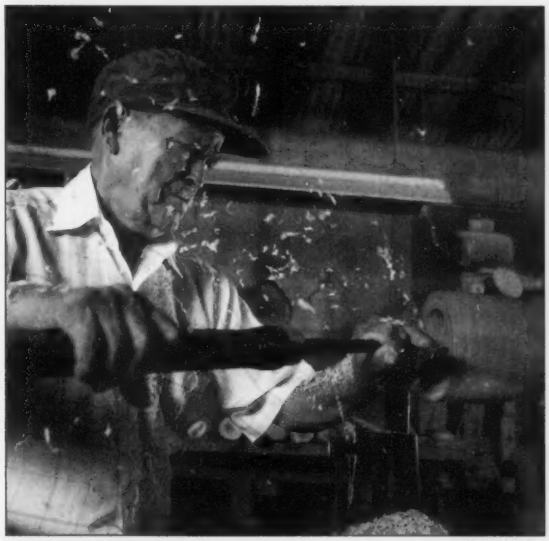
Festivals, historic sites, civic activities, occupational culture and environmental projects were some of the places, activities and events documented for Local Legacies. In Newhall, Calif., a trail ride through the Placerita Canyon is part of an annual cowboy poetry festival, held at the Melody Ranch Movie Studio. Ride leader Scott Dickens calls it "an opportunity to step into the Old West." Each year in Arizona, there

Marie Boscia

Two junior docents at the Gilbert Stuart Birthplace in Saunderstown, R.I.; Russian President Boris Yeltsin is presented with a can of Spam canned luncheon meat by Hormel President Richard Knowlton during the annual Spam Festival in Austin, Minn.; "Belles of West Virginia," at the State Folk Festival in Glenville, from the 1970s.

David Wharton

A young attendee at the California Strawberry Festival in Ventura County; runners in the "Bolder Boulder (Colo.)" 10K Memorial Day run; shoppers at the First Monday in Ripley (Miss.) farmer's market and flea market.



Giovanni Rufino

Lyn Ellis

Francisco Rosario turns wood in his shop in Manati, Puerto Rico, part of a celebration of Puerto Rican crafts; participants in the pie-eating contest at New Hampshire's Danbury Grange and Community Fair.

Danielle Richards/*Bergen Record*

David Shimabukuro

Native American dancer at Kentucky's Trail of Tears Pow Wow; the newest member of the Bergen Pipe Band prepares for the Bergenfield (N.J.) St. Patrick's Day Parade; dancer at Hawaii's Okinawan Festival.

is a reenactment of the 200-mile Pony Express ride from Holbrook to Scottsdale, with mail carried and delivered under a continuous contract with the U.S. Postal Service. The riders are members of the Navajo County Sheriff's department, a search-and-rescue team named the Hashknife Posse Pony Express after a famously rough-and-ready band of cowboys, the "Hashknife Outfit," that worked for the Aztec Land and Cattle Co.

Near Lyons, Colo., the San Juan Mountains provide a spectacular backdrop for the Telluride Bluegrass Festival, which attracts 10,000 people on a single day for its outdoor concerts; the college town of Ann Arbor, Mich., hosts a full weekend of events, inside and out, for the Ann Arbor Blues and Jazz Festival, begun in 1969 as the first blues festival of its kind in North America; and in Hoboken, Ga., family and community members gather for a capella singing, using four shape notes (fa, sol, la, mi). This shape-note singing style is sometimes labeled "Sacred Harp," after a shape-note book published in 1844 by B.F. White of Hamilton, Ga.

In Portland, Ore., as in many other cities, Chinese New Year is celebrated with a parade through the streets of Chinatown, reminding us that America is a nation of immigrants who bring their traditions with them. In Sante Fe, N.M., the annual burning of the great cartoonish effigy Zozobra (Old Man Gloom) on the second Thursday of September dispels the hardships of the past year and marks the start of Fiesta de Sante Fe. As many as 30,000 attend the event, which melds Hispanic, Anglo and Native American cultures.

In many communities across the nation, economic viability depends upon a particular local product that becomes an essential part of the cultural life: watermelon in Hope, Ark.; wine in Napa Valley, Calif.; cider in Topeka, Kan.; tulips in Holland, Mich.; onions in Orange County, N.Y.; and salmon in northwest interior Washington, all represented by Local Legacies projects. Rep. David Wu (D-Ore.) wrote that his project, "A Day in the Life of the Columbia Pacific," provides "a glimpse into the life and times of our community through the eyes of our children" and helps the school-age participants feel like a part of their community and "examine and reflect upon what is truly wonderful about our region" [Letter to Local Legacies staff member Evie McCleaf].

Hugh Morton

Hammer-throwing contestant in the Grandfather Mountain Highland Games near Linwood, N.C.; participants in the annual Lamb Day parade. The festival involves the entire rural sheep-herding community of Fountain Green, Utah.

Richard Menzies

In Fountain Green, Utah, the third Saturday of July is set aside for Lamb Day, providing young future farmers an opportunity to prepare their lambs for show and auction. The festival dates from 1932, when economic conditions were difficult and the town fathers were looking for ways to promote this local product. The present-day celebration includes a parade, a pole climb and occasionally a spontaneous blanket-toss.

Commenting on the Lamb Day celebration, Utah Arts Council folklorist Carol Edison said, "These are modern-day manifestations of our heritage. … Many of the people who live [in Fountain Green] today have some cultural tie to the sheep industry. … That occupation still symbolizes who they are and where they came from" [*Salt Lake Tribune*, Sept. 29, 1999].

continued on page 188

Mr. & Mrs. Smith Come to Washington

Local Legacies Participants Visit the Nation's Capital

BY AUDREY FISCHER

The nearly 2,000 people who attended the Local Legacies Project reception in the Library's Great Hall on the evening of May 23 were as much a snapshot of America at the beginning of the new millennium as the cultural traditions they documented.

Members of Congress and their staff, Library staff and participants from all across the country who attended the event — some people in ethnic dress — formed a tapestry of the multicultural nation at the turn of the century. Diverse musical traditions were represented by the Monumental Brass Quintet, Mariachi Los Amigos and a *klezmer* group known as Hot Kugel.

"The Local Legacies Project is the cornerstone of the Bicentennial," said the Librarian, who thanked the 412 members of Congress who recognized the Library's Bicentennial through this unprecedented collaboration of Congress, the Library and the American people to document the customs, traditions, events, foods and crafts that are indigenous to their regions. He also thanked the more than 4,000 project participants, many of whom "traveled hundreds or even thousands of miles, from as far away as Alaska, Puerto Rico and the United Kingdom, to be part of this grand occasion and to recognize this stunning achievement."

Rep. Vernon Ehlers (R-Mich.) thanked the Library for "two centuries of tremendous service to Congress and the American people." Rep. Ehlers, whose daughter is a librarian, confessed to having "a great interest in libraries." He has served on city, county and state library boards, and is a member of the Joint Committee on the Library, the oldest committee in Congress. Last month, he introduced a resolution to commemorate the Library's Bicentennial.

"Congress is very proud of our Library, and it's your library, too," said Sen. Ted Stevens (R-Alaska), chairman of the Joint Committee on the Library. "I'm so glad to see so many people enjoying this building, the most beautiful building in America," he added.

Participants were invited to Washington on May 22-24 to attend the reception, meet with their congressional representatives, tour the Library's facilities and see where their project documentation—photos, videos, recordings, narrative descriptions—is being cataloged. On all three days, tours were offered of the Thomas Jefferson Building, American Folklife Center, National Digital Library Learning Center and the Manuscript, Geography and Map, and Rare Book and Special Collections divisions. Some 500 project participants signed up for tours.

To unite participants with one another and their members of Congress during the reception, the Great Hall was set up with tables representing each state or group of states. Participants were given the opportunity to have their picture taken in the Members' Room with their congressional representative. Many of those who took advantage of this opportunity described it as "a thrill." For some, this was their first trip to the nation's capital and to the Library of Congress.

Those in attendance received an illustrated program, including descriptions of all 1,300 projects — a memorable keepsake of an unforgettable visit. ◆

Ms. Fischer is a public affairs specialist in the Public Affairs Office.

Yusef El-Amin

Rep. Bob Ney (R-Ohio) celebrates his state's Local Legacies with constituents at a reception in the Great Hall on May 23; Marvin Kranz of the Manuscript Division (left) answers questions of visitors from Louisiana; another Local Legacy participant enjoys the Great Hall reception.

Joseph Brooks

Yusef El-Amin

The Sagas of Iceland

Symposium on Literature and Icelandic Culture

BY DONNA URSCHEL

Distinguished scholars from around the world — Australia, Denmark, France, Germany, Iceland, Sweden, the United Kingdom and the United States — journeyed to the Library of Congress in May to participate in the two-day symposium "Saga Literature and the Shaping of Icelandic Culture."

The symposium coincided with the May 24 opening of a traveling exhibition, "Living and Reliving the Icelandic Sagas," in the Library's Thomas Jefferson Building, through July 15.

The 15 scholars, who presented papers, examined and demonstrated the importance of the sagas and their influence on culture, literature and art during the last millennium. Kristín Bragadóttir, head of the National Section of National University Library of Iceland, and Patrick J. Stevens, curator of the Fiske Icelandic Collection, Cornell University Library, moderated the symposium. Dr. Billington welcomed the scholars to the Library and thanked them for producing an impressive array of papers that shed light on the materials in the exhibiton.

Iceland's minister of education, science and culture, Björn Bjarnason, opened the symposium, which was organized by the Library of Congress and Cornell University Library.

During his remarks, Mr. Bjarnason asked: "Why did Icelanders begin writing down these stories? What was it that led Nordic people in Iceland, but not in Scandinavia, to sit down and write their history? Did they perhaps encounter an epic tradition on their way from Scandinavia to Iceland?"

"I have no answers to these questions," he continued. "In fact, no one has been able to provide a satisfactory explanation of what it was in Icelandic society of about 800 years ago that caused men to write books that now are regarded as indispensable."

The first panel examined "Sagas and the Icelandic Manuscript Tradition." The participants were Stefan Karlsson, past director of the Árni Magnússon Institute in Iceland; Rudolf Simek of the University of Bonn; and Matthew James Driscoll of the Arnamagnaean Institute at the University of Copenhagen.

Mr. Karlsson, in "The Manuscript Tradition of the Icelandic Sagas," discussed the production and dissemination of saga manuscripts in medieval Iceland, identifying the earliest known manuscript as being from the 13th century. His presentation included charts surveying the preserved manuscripts in numerous thematic categories through the Reformation in 1550.

The major categories of sagas include: saints' lives, world histories, Icelandic family sagas, kings' sagas, contemporary sagas, chivalric romances and legendary sagas.

Mr. Karlsson said there were many manuscripts from the 14th century, indicating a high point of Icelandic literary production in the Middle Ages. Around 1400, however, there was a clear break in Icelandic literary culture. One reason could have been the bubonic plague that ravaged the country in 1402-1404. The plague caused the death of a third of the Icelandic population, reducing it to fewer than 50,000.

"Relatively few saga manuscripts have been dated with reliability from the first part of the 15th century. But around the middle of the century, the production of books began to rise from the ashes," said Mr. Karlsson. He added that the 17th century saw a dramatic increase in the dissemination of medieval Icelandic literature. The greatest collector of Old Norse manuscripts around 1700 was the Icelander Árni Magnússon.

The second speaker, Rudolf Simek, addressed "Sagas, Manuscripts and the Liberal Arts." He pointed out that the study of Old Norse manuscripts whose themes relate to the medieval liberal arts and practical arts is essential for understanding the intellectual world that produced Old Norse literary texts.

"Maybe I haven't talked as much about sagas as you would have wanted me to, but not everything that is fascinating in manuscripts has to be a saga," Mr. Simek said.

Mr. Driscoll, the third scholar to speak, discussed "The Long and Winding Road: Manuscript Transmission in Post-Medieval Iceland."

He explained how the transmission of medieval Old Norse texts through paper manuscripts from the period after the Reformation until late into the 19th century is a notable feature of Icelandic literary history. Mr. Driscoll focused on the life of Magnus Björnsson, a farmer who was instrumental in copying and preserving saga manuscripts. Björnsson died at 86 in 1922.

"The practices of Magnus are a gold mine of information on the management and transmission of manuscripts in the late 19th century," Mr. Driscoll said. "The Middle Ages came to an end in Iceland, not with the death of Bishop Jón Arason in 1550, but with the death of Magnus in 1922."

The second panel examined "Sagas and Daily Life in the Icelandic Commonwealth." The participants were Jenny Jochens, professor emeritus at Towson State University; Vésteinn Ólason of the Árni Magnússon Institute; Jesse Byock of the University of California at Los Angeles; and Theodore M. Andersson of Stanford University.

Ms. Jochens illuminated the adventurous life of a medieval Icelandic woman, Gudrídr Thorbjarnardóttir, sister-in-law to Leif Ericsson, in a presentation titled "Gudrídr Thorbjarnardóttir: Transmitter of Pagan Culture and Christian Religion."

Gudrídr is a historical personage from the *Vínland Sagas,* who gave birth to the first known European infant in the New World. Because of her life in North America and her later pilgrimage to Rome—to which she may have brought news of the New World—Gudrídr's life is an important episode in Icelandic history.

Mr. Ólason spoke next on "*Söguligr atburdr:* An Event Worthy of a Tale." He said, "Describing daily life is not one of the sagas' concerns; nevertheless, we have scenes from daily life in the sagas, and the study of such scenes can throw interesting light on the nature of sagas of Icelanders."

Mr. Ólason then examined several saga scenes from daily life: two describing meals, one involving hair washing, and one concerning a marital spat.

The third member of the panel, Mr. Byock, examined "Social Memory and the Sagas: The Case of *Egils saga.*" "I

will concentrate on matters other than literary qualities," he said. "I turn to the social-historic roots of the tale."

He showed that Icelandic family sagas, which bring together fictional and historical elements into a unified narrative, are repositories of Icelandic social memory.

"Over the centuries, these stories helped an immigrant people form a coherent sense of who they were. A crucial importance of the sagas explained how the traditional free-men values—so important to the Icelanders' self-image—came to the island," said Mr. Byock.

The last speaker on the panel, Theodore Andersson, presented "A Note on the Prehistory of Saga Criticism." He discussed how "the medieval Icelanders thought about the sagas and how they construed the meaning of the sagas at the dawn of the saga writing era."

He explained how a critical valuation of actions and episodes is present in Old Norse texts. Mr. Andersson illustrated how *Morkinskinna*—a 13th century manuscript containing a number of kings' sagas and many Icelandic family tales—provides several examples of this early criticism.

On the second day, the symposium started with a panel on "Voyages and Travel in Medieval Europe as Depicted in Saga Literature." Scholars included Margaret Clunies Ross and Geraldine Barnes, both of the University of Sydney, and Lars Lönnroth of the University of Göteborg.

"The geographic dimension of Icelandic literature is one of its most important characteristics," said Ms. Clunies Ross, who discussed the topic "Home and Away: The Semantics of Travel in Icelandic Saga Literature."

Ms. Clunies Ross said that medieval Icelandic society was defined by three major events, all involving a relationship with the world outside. The events were the settlement of Iceland itself (travel to Iceland); the Icelandic conversion to Christianity some 100 years later; and the loss of Iceland's independent political status to Norway in 1262.

Ms. Clunies Ross also said the sagas reveal the high value society placed on the enjoyment of one's home society and the enjoyment of freedom of movement.

The second panelist was Geraldine Barnes, who spoke on "Travel and the Mapping of Icelandic Identity in Saga Narrative." She said travel had an important influence on Icelandic identity, as can be demonstrated in both classical and post-classical saga literature.

Ms. Barnes described two distinct types of voluntary travel. The first is "foundational or discovery" travel, which are voyages of westward settlement from Iceland to Greenland and farther west. The second is "rite of passage journeys," which are eastward journeys of young Icelanders to the British Isles and mainland Scandinavia.

The eastward journeys entail successful validation of Icelandic identity, and the westward journeys entertain the realized possibility of failure and the erosion of the Icelandic identity, according to Ms. Barnes.

The third scholar was Lars Lönnroth, who presented "Where Microspace Meets Macrospace: The Travels of Norna-Gest and Abbot Nikolas."

Mr. Lönnroth pointed out that in the *Vinland Sagas* there was a mixture of surprisingly correct and wildly unreliable information about people and places. For instance, the *Vinland Sagas* have very accurate instructions on how to travel from Greenland to Vínland (North America), yet they also speak of ghosts and other frightening apparitions.

Mr. Lönnroth said myth and reality, and the boundary between them, play a role in comprehending the Norse worldview and Norse travel within that world. He looked at two texts, *Leidarvísir*, an Old Norse travel guide for pilgrims to Rome and Jerusalem, and *Norna-Gests dáttr* to examine the relationship between myth and reality.

Mr. Lönnroth described microspace as the space in which medieval man moves regularly and macrospace as beyond the well-known world, which medieval man knew little about and which was populated by strange monsters and other creatures.

The fourth session explored "Influence of the Sagas on Modern Nordic Literature." The panelists included Jón Karl Helgason, a historian and novelist; Régis Boyer, a professor emeritus of the University of Paris-Sorbonne; and Torfi H. Tulinius of the University of Iceland.

Mr. Helgason, in "A Modern Biography of Hallgerdur: Icelandic Sagas, Henry James, and Dorothy James Roberts," demonstrated how two sagas exercised strong influence on the plot of Ms. Roberts' 1961 novel *Fire in the Ice*, otherwise stylistically a modern American novel. *Fire in the Ice* is exemplary of a tradition starting in the 19th century of recasting medieval literature into modern narrative.

The second panelist, Régis Boyer, discussed "The Narrative Genius of the North." He said the influence of saga literature is by no means confined to the shaping of Icelandic culture. All of Scandinavia owes a debt to, and derives its narrative capacity from, the models provided by the sagas. The way of telling the tales is the narrative genius of the North.

The third panelist was Torfi H. Tulinius, who discussed "Grettir and Bjartur: Realism and the Supernatural in Medieval and Modern Icelandic Literature." He said the reception of saga literature by modern writers is an important facet of modern Icelandic literature. There is a parallel between supernatural aspects of the saga and the integration of folklore in the modern novel. Both create a greater psychological depth.

"Saga Literature and its Relation to Modern Visual Arts" was the fifth and last session. It included Andrew Wawn of the University of Leeds, and Adalsteinn Ingolfsson, past curator of the National Art Gallery of Iceland.

Mr. Wawn discussed "Picturing the Sagas: Some Victorian Perspectives." He showed how the appearance of 18th and 19th century illustrations of the Icelandic family sagas was concurrent with the rise of interest in the sagas among European and American audiences. Mr. Wawn referred to the illustrations as having "instant universal product recognition."

Mr. Wawn also examined how a range of these illustrations shows the relationship between iconographic representations of the ancient North and the artistic and social conventions prevalent in Europe.

In the final presentation, Mr. Ingolfsson discussed "Icelandic Modern Art and the Sagas: Constructing and Deconstructing a Heritage." He said the early 20th century Icelandic visual artists—with the notable exception of sculptor Einar Jónsson—tended to avoid the saga themes in their work. One reason was a political and social expectation that saga themes would be treated with objective reality.

Nonetheless, there is an indigenous tradition of saga illustrations in paper manuscripts from the end of the 17th century onward. Starting in the 1920s, there is an increase in the number of saga-related depictions by Icelandic artists in various media. ◆

Ms. Urschel is a freelance writer.

FLICC Forum

Annual Program Explores Information Futures

BY ROBIN HATZIYANNIS

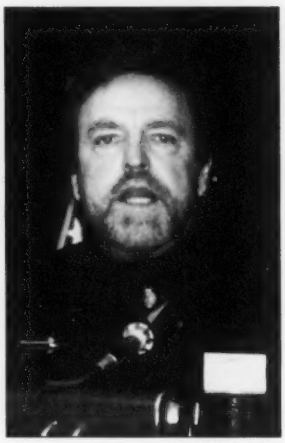
At the 16th Annual FLICC Forum March 30, speakers and participants anticipated the impact of the continuing information revolution on the programs and structures of the U.S. government during the next century. To explore this topic, the Federal Library and Information Center Committee (FLICC) invited economists, technologists, legislators, justices, program managers, information specialists and others to present their views and discuss their opinions about the future context for federal library and information services.

The FLICC Forum was called "Government Futures" to connote the relationship between the federal infrastructure and the economic and market forces that are shaping its evolution. Because the missions of federal libraries and information centers are tied to the benefits derived by the public from their parent agencies' programs, understanding the potential for change in federal agencies is essential for keeping federal information services vital in the future.

Following a welcome by FLICC Executive Director Susan M. Tarr, Dr. Billington reviewed FLICC's history and the Library's leading role in the information revolution, beginning in 1994 with the creation of its National Digital Library Program, which has become the country's leading provider of online high-quality content.

"The Library of Congress has been in the lead of many federal agencies in this fast-paced information economy to ensure that it fulfills its fundamental mission of making its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations," he said. Using the newest tools of information technology, "the Library continues to create an environment where it pursues its traditional Jeffersonian purpose of increasing the knowledge available not only to Congress and the nation, but individually, to Americans in their local communities—in schools, colleges, libraries and private sector research enterprises."

The Library of Congress entered the information revolution early by creating the National Digital Library Program and its American Memory project, which now offers more than 75 collections with more than 3 million items. In addition, acting under the directive of the leadership of the 104th Congress to make federal legislative information freely available to the Internet public, a Library of Congress team brought the THOMAS system online in January 1995. In just five years, Thomas has increased the number of files transmitted annually from about 14 million "hits" in 1995 to more than 142 million in 1999.



Robin Hatziyannis

John Perry Barlow

"The Library will continue to use the vanguard of information technology in its Bicentennial year to share its grand celebration with all Americans and the world as well as make other Library events accessible through traditional and innovative channels," said Dr. Billington. "An informed citizen is the foundation of a democratic government and the new technologies make it possible for our entire citizenry to have the latest and best information."

Co-founder and co-chair of the Electronic Frontier Foundation and a fellow at Harvard Law School's Berkman Center for Internet and Society, John Perry Barlow began the day with an invigorating keynote speech. Mr. Barlow was asked to a give a "Vision for the 21st Century."

Mr. Barlow, whose writings about cyberspace have prompted some to call him "the Thomas Jefferson of the Internet," predicts a battle between the public seeking free access to information on the Internet and the publishing and recording industry seeking to protect their historical right to compensation for creative works.

His foremost concern throughout his address was making the "Internet the ultimate repository of all human knowledge," which he said is threatened by the efforts of the publishing and recording industries to have the government protect their interests.

Because frequent Internet users are already interpreting fair use far more broadly than lawmakers ever intended, he said, he foresees a time when libraries will become the battlefield between users' expectations and the roles of traditional disseminators of published works. He explained that recent bills concerning copyright and fair use "criminalize copyright violations. The impact of that is going to be profound because government is going to be asked to take the role of traffic cop … in the battle that is going to erupt … between … what is considered to be appropriate use of information on the Internet and what is considered to be legal use under the auspices of these new laws or existing copyright laws.

"Anytime you have a disparity between accepted social practice and law, it is not social practice that changes, no matter how severe or draconian the efforts to enforce the law become. The government will be nevertheless asked to enforce these laws. The place where [government officials] are likely to be asked to do this most painfully and awfully is the library." Mr. Barlow said the Internet "poses a grave challenge to all of the institutions that have risen since Gutenberg."

He also predicts that publishers and the record industry and, to a lesser extent, filmmakers, will be forced to change with the information revolution within a few years. He said technology will allow creators the opportunity to express and distribute their ideas immediately and more broadly, without an intermediary, in essence by "eliminating the music business and creating the musicians' business in-

all photos by Robin Hatziyannis

Former Rep. Vic Fazio

stead." Mr. Barlow believes the Internet should remain free of government controls or intermediaries between users and providers of information.

"One of the greatest pleasures of my life is that these days a great deal of it consists of encouraging librarians and discouraging lawyers," he said.

Vic Fazio, who for 20 years represented California's third congressional district in the House of Representatives before leaving public office last year to become co-head of Clark & Weinstock's Washington office, told the 2000 FLICC Forum audience he thinks information technology isolates individuals from the political process.

"Unfortunately, this technology drives us in a direction of more isolation, if we're not careful, from the decision-making process, which ought to be a collegial one; it at least ought to be a process that engages people and not just an outlet for frustration," Mr. Fazio said.

He spoke as a member of a legislative branch panel that tackled the question: "How will changes in information and communication affect the U.S. Congress?" Panels representing executive and judicial branch views followed. Moderating the legislative branch panel was Congressional Research Service Director Daniel P. Mulhollan. Sen. Conrad Burns (R-Mont.) also was scheduled to speak, but was called to the Senate floor, where a bill of his was under consideration.

How Congress reacts to the information and communication revolution "varies tremendously from one office and one member to another," he said. Use of information technology is "a generational issue," he added. "Members generally are aware they are suddenly reaching and being reached by a new element of their constituents. There's no question there is a growing awareness that this can become a problem; inundation is always going to cause difficulty in allocating staff," Mr. Fazio said, adding that some members have a full-time staff member solely to respond to e-mail.

Mr. Fazio emphasized that a representative democracy relies on the interaction of ideas, not just on an abundance of information such as that made available via the Internet. "Is information just for its sake alone … an exchange of factoids? Is there really any thought going on? Is there any contemplation? Do we change anybody's mind? Do we open anybody's mind to new thoughts or new approaches, even if they don't abandon their original position? That's what politicians need. That's what elected officials seek. That's not only a way of getting educated, but educating others," he said.

During the first afternoon discussions, panelists from the executive branch, past and present, explored how government programs must respond to information innovations and how they will approach disseminating information and data within agencies and to the public at large.

David Barram

The first member of the panel, David J. Barram, was the administrator of the General Services Administration (GSA). He directs all functions assigned to this independent agency while also serving as vice chair of the President's Management Council. Before coming to GSA, Mr. Barram was the deputy secretary and chief operating officer for the Commerce Department and a top official for Apple Computer.

According to Mr. Barram, there is "almost no chance that government cannot be dramatically different in five years. Citizens will expect and demand it and employees are already expecting and demanding it."

The second member of the panel was Emily Sheketoff, associate executive director for the American Library Association, Washington Office. Before coming to ALA, she acted as budget coordinator for the secretary of the U.S. Department of Labor and deputy assistant secretary of labor for the Occupational Safety and Health Administration (OSHA). She also has had several positions in the Clinton White House.

Emily Sheketoff

Ms. Sheketoff began by recounting how OSHA changed its approach by looking at results. "The way to start a very long journey is with the employees," she said. When employees began using technology differently and used the Internet to post answers to routine questions, OSHA found that making the information available led to creating safer workers. It also allowed OSHA workers to spend more time answering their customers' specific questions because the answers to routine questions were available on the Internet," said Ms. Sheketoff.

"This is an important place where librarians can come into play because you are information specialists, the currency of the realm now," she said. "Federal workers are looking outward, looking out for what the public wants."

Ms. Sheketoff believes that as the public becomes more and more adept at using the Internet, they are going to demand higher levels of information from government. "They pay a lot of money in taxes and expect service in return. A great way for your agency to deliver that service is through the librarian and the information you can help your agency craft," she said. The roles of the chief information officers (CIOs) and the librarians is a partnership that can make these services work. "That marriage can be beneficial to the agency and move the agency forward. Those agencies that do not move forward will be penalized with less acceptance from the public and less funding from Congress."

Calling this new century the "information century," she added that "a great guide to the great information on the Internet and elsewhere is the librarian. You can be leaders in this century."

As a respondent to both Mr. Barram and Ms. Sheketoff, Patrice McDermott, senior information policy analyst for OMB Watch, offered an outside view to the earlier presentations. OMB Watch is a nonprofit research, educational and advocacy organization, whose goals include promoting public access to government information and encouraging broad public participation in government decision-making to promote a

more open and accountable government. Ms. McDermott has served as the assistant director of the Office for Intellectual Freedom of the American Library Association and worked at the National Archives and Records Administration on electronic public access to and exchange of information from online information resources and services.

Patrice McDermott

Ms. McDermott insists that there are three ways the Internet fundamentally changes the relationship of the public and government: access, accountability and interaction. "There is a danger if we see 'e-government' as just transactions or the public doing business with government. It is about access to content." She then outlined the main forms of government information: electronic and print publications, records and raw data, both administrative and statistical.

As people become more empowered in using government information, Ms. McDermott is sure they are going to want more of it. "E-government should have the goal of making government more transparent at every level —information, operations and interactivity," she said.

"We should be moving toward a system where all new records are coded and tagged." Agencies need to think about how information technology, knowledge and records management, combined with Freedom of Information Act and declassification issues, can work together and still maintain privacy for individuals and security for agencies. "Libraries have a central role to play, particularly in knowledge management, and in helping agencies think through how information fits together," said Ms. McDermott.

"Privacy is going to become an increasing problem," she continued, and "security is another area where technology [will] change fundamentally how information is available and can be used." She cautioned that it is important to think about security and access together. "We need to be very careful we do not scare ourselves into limiting legitimate and needed public access to government information."

In another discussion, panelists reviewed the current use of information technologies in the judiciary and outlined how new approaches could be melded with traditional practices.

Judge Judith D. Ford of the Superior Court of California, County of Alameda, sees the judiciary branch facing two fundamental challenges as the information environment changes. "Courts must both adjudicate cases that arise from this new environment and they must adjust their internal business processes to function in this new environment," said Judge Ford. Presenting remarks from a paper she wrote with William A. Fenwick and Patricia A. Kilkenny, she said, "these are truly revolutionary times that have occurred in a very, very short period of time."

Judith Ford

Judge Ford has been advocating the use of technology in justice administration for many years. As a member the California Court Technology Task Force and the Court Technology Committee, she has championed technology issues, including developing standards for privacy, access to electronic court information and advocating for the development of advanced decision support and case management systems to aid judicial officers and court staff in the timely processing of cases.

Marcia Koslov

Judge Ford described the judiciary as an information processing system in which information enters the system as pleadings and evidence; is processed through various pretrial, trial and appellate operations; and exits the system as orders and judgments, data and opinions.

"What are the challenges that you, librarians and legal researchers, information keepers and information intermediaries face?" Judge Ford sees two challenges. "Your challenge is to transform the environment and shift the focus of the library away from reshelving books to the development and use of technology-based information-management tools." Judge Ford said she will look to librarians and legal researchers—knowledge navigators—to develop and implement these tools so that she can sift through the available information quickly and efficiently. "Remember," she warned, "judges may have the longest technology learning curve of all."

After 26 years spent as the State Law Librarian for the Wisconsin Supreme Court, Marcia J. Koslov became the director of Knowledge Management for the National Center for State Courts in February. Also active in the American Association of Law Libraries, the Wisconsin Library Association, the American Bar Association and the National Association of Court Management, Ms. Koslov is eager to bring the field of knowledge management to her organization and to the field. She predicts that "we are in a unique period of time where we have an opportunity to change the future and make it happen in a way that we can be involved in."

Highlighting her new position, Ms. Koslov pointed out that "technology has spawned new disciplines, and one of them is knowledge management. At its most basic, knowledge management is the ability to get the right information to the right person at just the right time." She further defined knowledge management as three main processes: knowledge creation, knowledge sharing and knowledge use. "In library terms, these processes are acquisition, classification and maintenance, and dissemination of information and materials." She then asked the audience to view knowledge management work as a circle. "Use generates feedback that affects all the other activities. Feedback is injected into the knowledge management process throughout, but particularly in the development of knowledge creation. ...

"Knowledge management is an opportunity for librarians to use their expertise in developing databases, access information and structures in a way that will help not only the judicial branch but the executive and legislative branches as well."

"The need to keep and secure and to keep knowledge secure is a big part of our innate thinking about what knowledge is. In the judiciary particularly, we get a bit obsessed by the permanence of

every line we write," said Judge James Robertson of the U.S. District Court for the District of Columbia. Also a member of the Judicial Conference Committee on Automation and Technology, and chair of the Subcommittee on Electronic Case Files and Public Access, Judge Roberston has been working directly on the issue of information technologies and the courts. "Since every judge has a computer, every court has a network with an Intranet, the federal judiciary is going to the Web." With electronic case filing and management systems in development, soon "this information will be filed and located and instantly available on the Web, available 24-7 to anyone in the world," said Judge Robertson.

James Robertson

"The judiciary considers itself custodians of this system, a system that is thousands of years old," he said. Changes in information management are going to change this system, "in theory creating a virtually paperless product of what we call justice." He did warn the audience to keep in mind the distinction between public information and published information, and what complete, anonymous access might mean.

He then asked the audience to recognize and respect concerns about security and privacy. "Privacy is the No. 1 issue in the minds of the judiciary." Citing liability, authenticity issues, permanence and the law of unintended consequences, he maintained that electronic case management is the wave of the future but suggested that "judges are to be, and should be, conservative" in this area.

J. Thomas Hennessey

As a wrap-up of the day's presentations, J. Thomas Hennessey Jr., chief of staff for the president of George Mason University in Fairfax, Va., offered the audience a summary of the comments expressed throughout the day.

A former faculty member at the Institute of Public Policy, where he taught public policy while conducting research on information technology and organizational change, Mr. Hennessey found that many of the panel discussions covered common ground. He felt that to suggest that the nature of the unexpected will lessen in the future is naive. "To think we are going to address all of the problems that we have raised here is probably less than unrealistic; to think that we have thought about all the problems is unwise."

He suggested that the best course of action is to view "librarians, the knowledge navigators, as the glue that will bring together the content people and the IT people" working on these issues in all branches of government. Librarians are "the ones who will make possible for the information technology that is currently available, which is going to be available and will make government work better, cost less and do all the things we want it to do." ◆

Ms. Hatziyannis is a writer-editor for FLICC.

Federal Librarians Round Table

Federal Librarians in the New Millennium

BY ANDREA MORRIS GRUHL

"Federal Librarians in the New Millennium: Measuring Up and Exceeding Expectations" was the theme of the Federal Librarians Round Table Spring Program on May 15 in the Mumford Room.

The program was co-sponsored by the Federal Library and Information Center Committee. About 60 people gathered that Monday evening to hear a panel of experts discuss the theme. Panelists were: Martha Gould, chair of the National Commission on Library and Information Science; Elizabeth Sywetz, deputy director of the Institute of Museum and Library Services; Susan Tarr, executive director of the Federal Library and Information Center Committee; and Lynne Bradley, assistant executive director of the American Library Association, Washington Office.

FLRT President Stephanie Jones, director of Fort Polk Army Base Library in Louisiana, recognized distinguished guests in the audience: Bob Willard, executive director of the National Commission on Libraries and Information Science, and Fran Buckley superintendent of Documents at the U.S. Government Printing Office.

Dr. Billington welcomed the guests and noted that the Library had just celebrated its 200th birthday on April 24 and that additional Bicentennial events would be held throughout the year. He also mentioned that efforts are under way for the Library of Congress to work with more libraries, especially in the National Digital Library Program effort.

Ms. Sywetz of IMLS noted that less than 1 percent of funding for public libraries comes from the federal government. IMLS makes grants under its authority from the Museum and Library Services Act of 1996. About 90 percent of IMLS funding goes to state agencies for National Leadership Grants.

Ms. Gould of NCLIS spoke about the impact online services have had on library operations. NCLIS commissioned a study in 1997-1999 with the goal of helping federal libraries improve their electronic services.

Ms. Tarr of FLICC examined how federal libraries are readying themselves for a future with level funding.

Ms. Bradley said ALA's Washington Office is the association's lobbying group. ALA is trying to get grassroots support for their position that "America is not yet ready for a paperless society."

A reception in the Mumford Foyer followed the program. It was funded by the Gale Group, Baker and Taylor, and Landmark Audio. ◆

Ms. Gruhl is the past president of FLRT and is an ALA councilor.

Bibliographic Conference Slated

Challenges of Networked Resources and the Web

On April 24, the Library marked its Bicentennial as the nation's oldest federal cultural institution and the world's largest library. As part of the activities planned to commemorate this anniversary, the Library will host a 2½-day invitational conference on "Bibliographic Control for the New Millennium: Confronting the Challenges of Networked Resources and the Web."

The conference will be held Nov. 15-17, at the Library, and it is intended to provide a premier forum for authorities in the cataloging and metadata communities to discuss outstanding issues involving the bibliographic challenges of providing description and access to networked resources on the Web. The focus of the conference is on an open discussion of the issues, with primary attention to proposed solutions and development of action items for the Library of Congress to pursue in its cataloging leadership role.

Following introductory remarks by Winston Tabb, associate librarian for Library Services; Beacher J. Wiggins, director for Cataloging; and John Byrum, chief of the Regional and Cooperative Cataloging Division, Michael Gorman will deliver the keynote address on "From Card Catalogs to WebPACs: Celebrating Cataloging in the 20th Century." Topics and panel discussions will then be presented in five main sessions, which reflect the problem-solving approach of the conference:

- An examination of the library catalog in the context of the Web
- An assessment of current library and metadata standards for bibliographic control and Web access
- A discussion of actions and plans for the future direction of these standards and of other mechanisms designed to advance description and access to networked resources, including the descriptive resource needs of reference providers
- An examination of the results of particular metadata and workflow experiments and initiatives
- An exploration of potential partnerships among the library, metadata and vendor communities that will foster the development of new or expanded Web-based projects. Thereafter the conference participants will be divided into break-out groups to identify recommendations to form an action plan and an overall strategy that will be discussed and approved by the conference in its concluding plenary session.

Because invited participation in the conference is limited by space considerations and by the nature of the event as a working meeting, papers will be submitted in advance and available for consultation on the World Wide Web. In addition, an electronic discussion list will be established to facilitate discussion of these papers before the conference is convened. Also to promote wide involvement by the community, the conference organizers are planning to videotape the proceedings and cybercast them soon thereafter. Finally, following the conference, the presentations and commentaries will be compiled for publication.

For further information regarding the program and speakers and for abstracts of their papers, visit the conference home page at: **www.loc.gov/catdir/bibcontrol**. ◆

Legacies

continued from page 180

Mayor Bob Salley of Salley, S.C., was tempted to send in chitlings for his Local Legacies project, the "Chitlin' Strut," nominated by Sen. Strom Thurmond (R), but decided that souvenir books, brochures, photographs and other mementos from the event would be less odorous and easier to archive. The annual festival includes crafts, entertainment, hog calling and, of course, the deep frying of thousands of pounds of hog intestines. The mayor, for whose ancestors the town is named, said the nomination was a "very high honor" [*Augusta Chronicle*, Dec. 24, 1999].

The common thread in all these projects is community, says project coordinator Peter Bartis, and in particular "what makes and reinforces community." The Local Legacies projects provide evidence in abundance of Americans celebrating their local customs, landscapes and history; feeling proud about who they are and where they live; meeting their friends and neighbors; showing off for visitors; and coming together simply to have a good time. "In just a few months we have found new depth in our surroundings and discovered a new connection to where we live," wrote Libby, Mont., high school student Alice Maahs to Ms. McCleaf of the Library's Local Legacies team.

Sandee Hansen, executive director of the Florence Area Chamber of Commerce in Florence, Ore., was "excited and proud" that the Rhododendron Festival was selected for a Local Legacies project. "Our small town is absolutely aglow because of such an honor."

On March 28, the House of Representatives passed a resolution commending the Library of Congress for 200 years of outstanding service. Many members of Congress rose to praise the institution and the Bicentennial celebration, and Rep. John Larson (D-Conn.) said, "I think of the Local Legacies project as a patchwork quilt of American communities; no two [projects] are exactly alike, but each is a true treasure."

It is the mission of the Library of Congress "to preserve, secure and sustain for the present and future use of Congress and the nation a comprehensive record of American history and creativity." Across the country a panoply of events and activities bear witness to the endless capacity of the American people to celebrate themselves in creative, fanciful and ingenious ways. What becomes part of the national library through the Local Legacies project are the festivals and parades and fairs and crafts and music-making Americans have themselves designated and documented as their "local legacies" to the future. ◆

Mr. Hardin is a writer-editor in the American Folklife Center.

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News from the Center for the Book

State Centers Convene for 'Idea Exchange Day'

"Wow ... the folks back home won't believe this!" said Alaska Center for the Book President Barbara Brown when she heard that the Alaska center had won the $5,000 Boorstin State Center for the Book Award for 2000. Nancy Pearl, executive director of the Washington Center for the Book in the Seattle Public Library, was just as surprised when she learned that the Washington center was receiving the Boorstin National Award, which also includes a $5,000 stipend.

The presentation of the annual Boorstin awards and the welcoming of new state centers from Arkansas, Massachusetts, Mississippi, Pennsylvania and the District of Columbia were among the highlights of the 11th annual state center "idea exchange" day held at the Library of Congress on May 1. The all-day meeting, attended by representatives from 37 affiliated state centers, was preceded by a dinner meeting for state coordinators on April 30 and followed by project meetings on May 2.

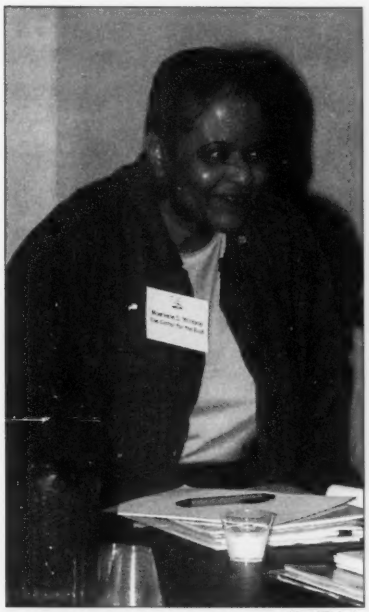
"This meeting belongs to the affiliated state centers, not to the national center," said Center for the Book Director John Y. Cole. "They enthusiastically share ideas on fund-raising, programming, new projects and organizational issues such as building effective advisory boards. There are so many ideas flying around that at the end of the day I have to remind all the centers, especially the new ones, that it's best to start small with just one or two projects that work for you in your particular situation."

The Boorstin State Award recognizes a specific project or initiative. Presenting the award for 2000 to Alaska, Mr. Cole cited the success of the Alaska Center for the Book's annual Writing Rendezvous and other cooperative projects, "all accomplished with an all-volunteer staff." The National Award honors the contribution that an affiliated state center has made to the overall program. In bestowing the award, Mr.

Yusef El-Amin

Kansas Center for the Book Coordinator Susan Marchand with Arkansas Coordinator Jane Thompson at Idea Exchange Day; South Carolina State Librarian Jim Johnson with North Carolina Center for the Book Director Frannie Ashburn.

Yusef El-Amin



Yusef El-Amin

Yusef El-Amin

Center for the Book Program Officer Maurvene Williams is introduced at Idea Exchange Day; John Cole talks with Utah's Debra Olson and Nancy Pearl from the Washington Center for the Book.

Cole cited the Washington Center for the Book's "If All Seattle Read the Same Book" project as an inspiration to other centers. He also noted the center's extensive literary programming.

Guest speakers and state center coordinators made special presentations about several key Center for the Book partnership projects in which state centers are participating or in which they might be interested. Chris Watkins of the American Library Association discussed "Live at the Library," and Pamela Michael described recent "River of Words" events at the Library of Congress (see *Information Bulletin,* June 2000). Consultant Cathy Gourley reviewed "Letters About Literature," an annual student essay contest that is the most popular reading promotion project among affiliated state centers. She also discussed and answered questions about project plans for 2000-2001. Last year 28 state centers participated in "Letters About Literature."

Vermont Center for the Book Executive Director Sally Anderson brought attendees up to date on Mother Goose Asks "Why?," the enormously successful family science and literature program administered by the Vermont center with a grant from the National Science Foundation. Nine other state centers participate in the project. Sandy Dolnick, executive director of Friends of Libraries U.S.A. (FOLUSA) spoke about FOLUSA's long partnership with the Center for the Book. She also described the increasing popularity of the Literary Landmark dedication project, in which several state centers participated last year (see *Information Bulletin,* January 2000). Mary Haggerty of WGBH gave a video presentation about "Between the Lions," the new PBS daily program that helps children from ages of 4 to 7 learn how to read. The Center for the Book is one of the project's "founding partners."

Center for the Book Program Officer Maurvene D. Williams described two compilations, both distributed at the meeting. "State Center Highlights," a 24-page handout, outlines what has happened at each state center in the past year. *The State Centers for the Book Handbook—Spring 2000,* a 39-page document, provides background information about the state center network, profiles of the state centers and their projects, guidelines for establishing state centers and suggested state center activities. She also updated participants about the Center for the Book's continually expanding Web site which also is experiencing heavier traffic (e.g., 24,454 transactions handled in April 2000 compared to 22,241 in April 1999).

In his remarks, Mr. Cole discussed the growth of the Center for the Book's network of affiliated centers during the past year, noting that there now are 40 state centers plus a District of Columbia Center for the Book. In fall 1999, the Minnesota Center for the Book moved to the Minnesota Humanities Commission, becoming the fourth state center to be located in a state humanities council—Maine, Montana and Tennessee are the others. He reminded state centers that their affiliation with the Library of Congress must be renewed every three years and that applications from the nine state centers due for renewal in 2000 (Colorado, Connecticut, Georgia, Idaho, Illinois, Louisiana, Maine, Nevada, Vermont) must be received by Dec. 1.

For information about the Center for the Book and its affiliated state center program or for a copy of *The State Centers for the Book Handbook,* contact the Center for the Book, Library of Congress, 101 Independence Ave. S.E., Washington, DC 20540-4920; telephone (202) 707-5221; fax (202) 707-0269; or visit the center's Web site at **www.loc.gov/loc/cfbook**. ◆

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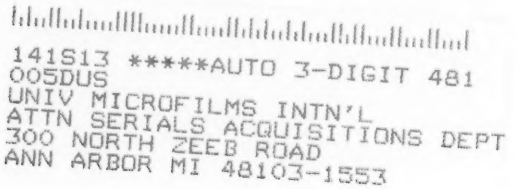
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